

THURSDAY

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Collection

Frederic B. Brown

and

William A. B.

Association

1902

WILLIAM A. B. ASSOCIATION

1902



# SALE AT CHICKERING HALL

TUESDAY EVENING, APRIL 10TH  
AT EIGHT O'CLOCK

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PRIVATE COLLECTION

OF

MR. FREDERIC BONNER

WITH ADDITIONS BY

THE AMERICAN ART ASSOCIATION

~~1900~~

ON VIEW DAY AND EVENING

AT THE AMERICAN ART GALLERIES

FROM WEDNESDAY, APRIL 4TH, UNTIL THE MORNING OF THE  
DAY OF SALE, INCLUSIVE



CATALOGUE OF  
THE PRIVATE COLLECTION  
OF  
VALUABLE  
MODERN PAINTINGS  
PRINCIPALLY OF THE  
BARBIZON SCHOOL  
BELONGING TO  
MR. FREDERIC BONNER

TO WHICH IS ADDED A NUMBER OF

IMPORTANT WORKS

OF THE

EARLY ENGLISH, IMPRESSIONIST AND  
MODERN FRENCH SCHOOLS

OWNED BY THE UNDERSIGNED

ALL OF WHICH WILL BE SOLD AT PUBLIC SALE, WITHOUT  
RESERVE OR RESTRICTION

ON TUESDAY EVENING, APRIL 10TH  
AT CHICKERING HALL

BEGINNING AT 8 O'CLOCK

ON VIEW DAY AND EVENING  
AT THE AMERICAN ART GALLERIES  
FROM APRIL 4TH UNTIL THE MORNING OF SALE, INCLUSIVE

Mr. THOMAS E. KIRBY WILL CONDUCT THE SALE

THE AMERICAN ART ASSOCIATION, MANAGERS  
MADISON SQUARE SOUTH, NEW YORK

1900

Press of J. J. Little & Co.  
Astor Place, New York

## CONDITIONS OF SALE

1. The highest Bidder to be the Buyer, and if any dispute arise between two or more Bidders, the Lot so in dispute shall be immediately put up again and re-sold.

2. The Auctioneer reserves the right to reject any bid which is merely a nominal or fractional advance, and therefore, in his judgment, likely to affect the Sale injuriously.

3. The Purchasers to give their names and addresses, and to pay down a cash deposit, or the whole of the Purchase-money, *if required*, in default of which the Lot or Lots so purchased to be immediately put up again and re-sold.

4. The lots to be taken away at the Buyer's Expense and Risk *upon the conclusion of the Sale*, and the remainder of the Purchase-money to be absolutely paid, or otherwise settled for to the satisfaction of the Auctioneer, on or before delivery; in default of which the undersigned will not hold themselves responsible if the Lots be lost, stolen, damaged, or destroyed, but they will be left at the sole risk of the Purchaser.

5. *While the undersigned will not hold themselves responsible for the correctness of the description, genuineness, or authenticity of, or any fault or defect in, any Lot; and make no Warranty whatever, they will, upon receiving previous to date of Sale trustworthy expert opinion in writing that any Painting or other Work of Art is not what it is represented to be, use every effort on their part to furnish proof to the contrary, failing in which, the object or objects in question will be sold subject to the declaration of the aforesaid expert, he being liable to the Owner or Owners thereof, for damage or injury occasioned thereby.*

6. To prevent inaccuracy in delivery, and inconvenience in the settlement of the Purchases, no lot can, on any account, be removed during the Sale.

7. Upon failure to comply with the above conditions, the money deposited in part payment shall be forfeited; all Lots uncleared within one day from conclusion of Sale shall be re-sold by public or private sale, without further notice, and the deficiency (if any) attending such re-sale shall be made good by the defaulter at this Sale, together with all charges attending the same. This Condition is without prejudice to the right of the Auctioneer to enforce the contract made at this Sale, without such re-sale, if he thinks fit.

THE AMERICAN ART ASSOCIATION,

MANAGERS.

THOMAS E. KIRBY,

*Auctioneer.*





## BIOGRAPHICAL NOTES

### BARBUDA (V.)

Contemporary

*The Spanish Academy in Rome has had a marked influence upon the painters of that city. It was like warmth enforcing warmth. The brilliant vitality of the Spaniards, revealing itself in color and in fine disdain for conventionalities, gave a new impetus to Roman motives and awoke to activity the long sleeping acquiescence in the glories of the past. Sparkle, vivacity, glow of light and color, became the objects of the school. Among those directly influenced was Barbuda. His work is little known in this country, but he has proved himself no mean exponent of the movement.*

### BESNARD (Paul Albert)

1849-

*That Besnard is one of the best and most admired of modern French painters is due to the thoroughness of his technical knowledge, the breadth of his mind, and a saving reasonableness which has enabled him to attack new problems without becoming infatuated with them. For the last quality especially he is indebted to the wisdom of his mother. She was a talented miniaturist, who exhibited with success at the Salon for twenty years. Losing her husband early—himself an amateur painter and intimate with Ingres—she deliberately refrained from stimulating artistic aspirations in her child, and saw to it that he received a sound classical education. But his leisure was spent in the artistic surroundings of her studio, and gradually and naturally his own artistic bias revealed itself. Then he was set to study with Jean Brémont, later with Cabanel, and finally emerged from the École des Beaux Arts a much noticed winner of the Prix de Rome. For ten years he trod faithfully the beaten official track, and then, with fully matured powers, following quite naturally an instinct of investigation, approached the light and color problems of Impressionism. Here it was that his sound academic training and reasonableness of temperament proved to be his artistic salvation. Enthusiastic without loss of poise, holding by the beauty of form while seeking after the mysteries of light and*

color, he evolved a method in which the science and admirable qualities of the contending schools are combined and made to surrender their respective charms. In addition to his easel pictures, he has executed many decorative paintings in the public buildings of Paris.

## BOL (Ferdinand)

1611-1680

A pupil of Rembrandt and one of his most successful imitators, Bol in later life yielded to the influence of Rubens, with detriment to his style. He painted some historical pieces, but was distinguished chiefly for his portraits, remarkable for their yellow tone, and excelled as an etcher. Dordrecht was his native city; Amsterdam the scene of his work, in which he accumulated considerable wealth.

## CAZIN (Jean Charles)

Contemporary

A most original and fascinating personality, Cazin has given a new impetus and direction to French landscape art. He was a pupil of Lecoq de Boisbaudran, aptly styled a "master of masters," whose genius lay in analyzing the sentiments and natural inclinations of his followers, and sympathetically developing them. Like other students from that famous school, notably Legros, Gabriel Ferrrier, and Lhermitte, Cazin is a realist. Into the landscape art of France, that had grown stagnant with imitative mannerism based on Corot, Rousseau, Dupré, and Diaz, he blew a breath of fresh and healthy life. Yet his realism does not interfere with poetic feeling. It leads to exact analysis of the phenomena of nature; but in the arrangement of the facts Cazin strives for that harmony of whole and simple adjustment to one controlling motive which are the essence of poetic truth. Also in his choice of subject appears an unpretentiousness, a loving appreciation of the humble little things, a faculty, also, of kindling our interest in them. Nor is the larger feeling absent; it reveals itself particularly in his skies and the free passage of light throughout his pictures.

Honors came early to him, at a time when historical and genre subjects occupied his brush. The landscapes, on which his wider fame is based, have been the fruit of his maturity.

## GOELLO (Alonzo Sanchez)

1515-1590

This distinguished painter of the Spanish school was born at Benyufayró, Valencia, and died in Madrid. Tradition asserts that he studied in Italy, but the point is doubtful. In 1552 he accompanied Antonio Moro to Lisbon, where he remained for some years in the service of John III., and acquired the title of the Portuguese Titian.

On the death of this king, his widow, Doña Juana, recommended Coello to her brother, Philip II. of Spain, who installed him as royal painter, and treated him with unusual intimacy. His brilliant career as courtier and painter, with its accompaniments of wealth and honors, ended only with his death. He painted many religious subjects, notably twelve compositions in the Escorial. But it is upon his portraits that his reputation is most firmly established. The most famous examples in Madrid are those of Don Carlos, the Infanta Isabella, and Anna of Austria; while at the Brussels Museum are portraits of Joannes of Austria, Margaret of Parma, and Mary of Austria. Like the one in this collection, they are marked by a quiet subtlety of characterization and extreme brilliance and purity of color.

## COROT (Jean Baptiste)

1796-1875

The hush of nature and ceaseless pulsation of the lambent air; and, more, the sprightliness of youth perpetually renewed—these are some of the elements of the poetic charm in Corot's landscapes. The faculty of rendering such on canvas is a self-found art. He owed little to his masters or the teaching of the schools. The futility of his Parisian training he discovered when he reached Rome and tried to sketch the individuals that arrested his interest in the moving throng. They were there; they were gone. He practised the art of seizing the characteristic features of a group in a few strokes made with lightning-like celerity, and with such success that in time he could fix the outlines of a ballet at the opera. Later on, he applied the same accomplishment to his study of nature. No painter has rivalled him in the skill of massing his effects with an appearance of spontaneous truthfulness. He has captured the banners of foliage while still in movement, and fastened the atmosphere and light upon his canvas, still vibrating. The waxing and the waning of the day were the periods he loved to paint. His realism was idealized.

"When young he had strolled over the plains; advanced years found him just as free from care as he had been half a century before. We discovered him bent like a schoolboy over his themes to the last, now erasing with a movement of anger the study which would not come up to the example of nature contemplated by the artistic eye, now drawing back with sudden satisfaction to better calculate the effect of the effort; when we would hear him from far off, approving himself aloud with the words, 'Famous, that bit!' or criticising himself roundly with the sentence, 'We will begin it all over again, my lad.'" The passing of Père Corot was serene and happy, like his life. A little before the end he roused with a smile and said: "Last night in my dreams I saw a landscape with a sky all rosy. It was charming, and still stands before me quite distinctly; it will be marvellous to paint." He was full of years, but age had not touched his spirit.

**DAUBIGNY (Charles François)**

1817-1878

*Simplicity and directness are the secrets of Daubigny's charm, illustrated as much in his choice of subject as in his method of painting. He had no thoughts in his brain for which he sought interpretation ; just an unalloyed, single-hearted love for the beauty of nature. Nor had he much concern for the majestic or strenuous in nature, still less for her stern and threatening aspects. It was nature in tranquillity, in relation to the wholesome human country life, where the beauty, by its very simplicity, encourages intimacy of affection, that attracted him. He painted the coast, and even the sea ; but when he had found his true bent, it led him to the quiet windings of the Seine and Marne. He built himself a house-boat and used it as a floating studio in the summer months. Obvious enough, when you come to think of it ; but he thought of it first, and that he did is characteristic of his simple directness. In his manner Daubigny was closer to Corot than any other of the Barbizon painters. He cared little for form ; there is not much drawing in his landscapes ; it was the color tones of nature that attracted him, and the charm of atmosphere and light. And all so simply and directly chosen and represented. As Edmund About says : " No effects of studied light, no artificial and complicated composition, nothing which allures the eyes, surprises the mind and crushes the littleness of man. No, it is the real, hospitable and familiar country, without display or disguise, in which you find yourself so well off, and are wrong not to live longer when you are there, to which Daubigny transports me without jolting each time that I stop before his pictures."*

*His artistic tastes were inherited and early cultivated, for his father was a teacher of drawing, and his uncle and aunt were miniature painters of sufficient eminence to secure recognition in the Salon. In painting he was a pupil of Paul Delaroche, and also learned the arts of engraving and etching. In company with a fellow student, he tramped on foot to Rome, spent four months in Italy, and when their slender savings were nearly exhausted, tramped home again. Later he visited Holland. The first of his long roll of honors was gained in 1848 ; and the picture which eleven years later secured him the Cross of the Legion of Honor was " Springtime ; " a peasant girl riding through a field of tender wheat, between groups of young apple trees laden with blossoms. His early years were passed in the country, and to the last he was loyal to his boy's love of nature and to the boy's simple way of loving it.*

**DEMONT (Adrien-Louis)**

Contemporary

*Ranking high among the best modern French landscapists, and excelling particularly in moonlight effects, Demont has won a long list of honors. He was born at Douai and became a*

pupil of Émile Breton. As the husband of the well-known painter, Madame Virginie Demont-Breton, he is the son-in-law of Jules Breton. He is represented in the Luxembourg by "A Mile," and is a Chevalier of the Legion of Honor.

## DIAZ (Narcise-Virgile)

1808-1876

In comparison with the other members of the Fontainebleau-Barbizon group, Diaz has been styled the great artist of the fantastical, the virtuoso of the palette. Epigram apart, he was a superb colorist of meagre technical training, for in early life he had been at odds with the world. His parents were Spanish refugees who had settled in Bordeaux; at ten years old he was left an orphan; at fifteen apprenticed to the Sèvres porcelain works, where Troyon and Dupré were fellow pupils. But he quarrelled with his master and made his way to Paris, suffering at first dire straits of poverty, but finally supporting himself by painting little subjects, drawn partly from books, partly from his teeming imagination. Then came his migration to Fontainebleau, probably with Dupré's introduction, and much earnest study under Rousseau, whose aim and method he followed without attaining the master's science. But his was a genius that might have suffered by severer discipline. Spontaneous, exuberant, fervid, it caught the splendor of nature, the enchantment of the landscape flooded with sunshine; its wierder aspect, also, of deep forest glades plunged in luminous twilight through which the light filters. As accents to the scene, he puts in figures—nudes which catch the sunlight by the side of a stream, or figures in brilliant costume—patches of color to lift the key of the picture. For his study of nature was a secondary thing to his making of pictures. He had conceptions of his own to which the forest was but a setting, and those patches of color were parts of their expression. Like all colorists he relied on patches rather than drawing. But the color saves him. One cannot, or does not wish to, escape the fascination of this rare painter-eloquence. It speaks straight to the emotions and captivates them fully. And it was all so much a part of the man. "One can imagine him," as M. Wolff says, "in the solitudes of the forest of Fontainebleau, making his wooden leg resound on the earth, and singing with all his lungs to let off his exuberant nature." In 1876 he found himself attacked by an affection of the chest and went to Mentone, where he revived sufficiently to paint his last picture. But the end was come. "From his deathbed, through the open window, he beheld the landscape bathed with sunshine, and the great enchanter died while looking his last on the day-star which inspired all his work."

## DUPRÉ (Léon Victor)

1816-

Four years younger than his brother Jules, whose pupil he became, Victor Dupré, in his landscapes, reveals a technical skill and strength noteworthy of the older painter, though he has not the latter's originality. He was born in Limoges, and under his brother's influence grew into close sympathy with the aims and methods of the men of 1840.

## FROMENTIN (Eugène)

1820-1876

One important phase of the Romantic movement in France, both in literature and painting, revealed itself in a love for the life, light, and color of the Orient and the South. Decamps was the first to draw inspiration from Turkey and Asia Minor; Marilhat from Egypt, and Fromentin from Algiers. Born at La Rochelle, the last named began by studying law, even working for some time in an attorney's office. At length, however, he persuaded his parents to allow him to follow his artistic bent, and, coming up to Paris, studied in the studio of Cabat, a landscape painter. Then came a visit to Algiers, and two discoveries—the artistic resources of the country and his own personal bias in art. The vastness of brilliant sky and of burning sand, the clarity and freedom of the air, the stirring life of swiftly moving horses with their gay caparisons, and picturesque Arab riders; all the glow, fervor, and movement of the scene caught his imagination and fixed his purpose as a painter. He stayed there two years, revisiting the scene in 1852 and '53; but it was not until ten years later that his great picture appeared in the Salon—"The Arab Falconer." Meanwhile he won honors in literature. In 1856 was published "*A Summer in the Sahara*," followed by the romance "*Dominique*," and that remarkable volume of criticism, "*Maitre d'Autrefois*." Possessed of depth of mind as well as breadth of sympathy, he served art as brilliantly with his pen as with his brush.

## GAINSBOROUGH (Thomas), R. A. 1727-1788

"If ever this nation," declared Sir Joshua Reynolds, "shall produce a genius sufficient to acquire the honorable distinction of an English school, the name of Gainsborough will be transmitted to posterity in this history of art, among the very first of that rising name." The prediction has been fulfilled, and the appreciation of Gainsborough is still steadily growing. From earliest childhood his love of nature was indulged. In the woods around his native town of Sudbury, in the county of Suffolk, he studied and sketched with no other teacher than nature, and by twelve years old had painted

several landscapes. At fifteen he went up to London to study portraiture, the only branch of painting which, at that day, promised a livelihood. Three years later he returned to the country an accomplished painter, but not an academic one. To the last he disliked all conventionalities and formulas. His celebrated "Blue Boy" was a protest against the set rule of Reynolds that the light parts of a composition should be warm in color. But he had a natural taste for form and color, and a large decorative sense; a poetic temperament, tinged with a gracious melancholy, and, withal, undeviating devotion to nature. And as Ernest Chesneau, the French critic, puts it, "he regarded nature in the light of his own pure and tender feeling. Sweetness, grace, and a tinge of melancholy shed their charm over his landscapes. Through the clouds one imagines a soft sky; no hard or sharp angles are visible; the too vivid colors tone themselves down, subject to his unconsciously sympathetic handling; every smallest detail breathes of the serenity which issued from Gainsborough's own peaceful temperament." It is a grim reflection that these landscapes were generally disregarded during his lifetime, and, indeed, for a long while afterwards. They were painted entirely for himself. "They stood in long lines from his hall to his painting-room, and those who came to sit for their portraits rarely deigned to honor them with a look as they passed along." In these portraits he was equally unconventional and loyal to the qualities of his own temperament. He was won by beauty, grace, and noble bearing, depicting them with poetry and subtlety, and in fresh, pure colors. As his reputation extended he settled in Bath, transferring his studio in 1774 to London. He was one of the original members of the Royal Academy, at which he exhibited altogether ninety-six works. The body of "this most benevolent and kind-hearted man," as Constable in an eloquent eulogy called him, rests in Kew churchyard.

## HOGUET (Charles)

1813-1870

Hoguet commenced his studies at the Academy of Berlin, his native city; proceeding afterwards to Paris, where he was a pupil of Bertin and Paul Delaroche. He travelled much in England, Germany, and Holland, finally settling down in Berlin and becoming a member of its Academy.

## INNESS, N. A. (George)

1825-1894

"Intense" is, perhaps, the one word which in the case of George Inness sums up the man and the painter. Though frail of body, he had a vigorous intellect, that, despite the number of subjects in which he was interested and well informed, had a remarkable power of con-

centrating for the moment on one point to the exclusion of all others. At such times his mind was like a burning-glass that focused all the rays of his intellectuality upon one spot. It was the same in the practice of his art, especially in the period of its maturity. He was so thoroughly a master of the technicalities of his craft, that when the mood was on him to paint, his mind was not distracted with the pros and cons of how he should proceed, but centred solely and completely on the effect he aimed at. Hence his finest pictures are marvels of apparent simplicity of manner and of unqualified truth, smitten off in the white heat of strong impulse and untrammelled power.

He was born at Newburgh-on-Hudson, of Scotch parentage; his heredity revealing itself later in the tenacity with which he clung to his ideas and the enjoyment he took in abstruse discussions. But as a boy, his teacher announced that he would not "take education;" so his father opened a store at Newark and set him to learn trade. It was also a failure, the only thing he learned at that time being a little drawing from a Mr. Barker. Then he entered an engraver's shop, the only branch of art which to practically minded people of that day offered any sort of vocation. Inness took it as an installment in the realization of his ideals; meanwhile, though broken down in health, studying with Régis Gignoux, the landscape painter, for the family had moved to New York.

In those early years of struggle to learn his art, what put it into his mind that there was more in landscape painting than the popular, panoramic, "view-hunting" pictures of the Hudson River school? One may call it the intuition of genius; which leaves the matter just as much a mystery. The patronage of Mr. Ogden Haggerty, the famous New York auctioneer, had given him the needed funds, and he went to Europe, remaining there three years, in the course of which he visited Italy. Again, in 1854, he went abroad; this time to France, where the reputation of the Fontainebleau-Barbizon group was now firmly established. He analyzed their work and learned the secrets of tone values and synthesis. The days of his apprenticeship were over. It had taken him many years, much labor and travel, to discover what the student to-day can learn at home—the artist's language of expression. With the reopening of his studio in New York commenced the second period in his artistic evolution, with five years of zealous experimentation and comprehensive study, undisturbed, as he used to say, by "cares of bread." Then he went to live at the village of Medfield, eighteen miles from Boston; in his work gradually subordinating everything to unity of impression and becoming a master of tone. About this time he painted "Golden Sunset," which attracted the notice of French critics at the Paris Exposition of 1867.

The sale of his "Niagara" to Mr. Roswell Smith for \$5,000 removed forever any pecuniary anxieties, and he settled in Montclair, New Jersey, where the work of his third and matured period was accomplished. With mind fully ripened and skill of hand completely



gained, he strove to gain more variety and truth of color—"the more objective force," as he himself called it, without loss of unity. His "*Winter Morning at Montclair*" so impressed Benjamin Constant that he induced Boussod-Valadon to have some other landscapes consigned to them in Paris on sale. Meanwhile, his pictures were selling steadily at home, though mainly at studio prices. But the artist's relief from worry was secured, and during his later years he could give himself wholly to his art, with a result that has made his name imperishable. Death came upon him during a visit to Scotland.

## JACQUE (Charles Émile) 1813-1893

While the young Jacque was engraving maps, had he any dreams of color; or, later on, when he took to soldiering, had he any itchings to be a breeder of poultry, or any particular sympathy with sheep? At any rate, in both employments he learned that discipline which so well served him in his art; and the map-making led him on to wood-engraving and etching with much accuracy of observation and precise draughtsmanship, and the etching, especially, to the larger qualities of ample massing of his subject and the faculty of discrimination between essentials and unessentials in the rendering of details. These etchings brought him his first honors at the Salon, revived an interest in the art, and are now treasured rarities in the portfolios of collectors.

It was not until 1861, when he was forty-eight years old, that he gained official recognition as a painter. By this time he was a member of the Fontainebleau-Barbison group, pursued their aims and imbued with not a little of their poetic spirit. His pictures, though homely in subject, are never prosaic; the drawing is always good, the rendering of textures superb, and the color, though lacking sometimes in illumination, tends often to fine impressiveness. His popularity was phenomenal, but never tempted him from the path of truly artistic purpose.

## LAWRENCE, P. R. A. (Sir Thomas) 1769-1830

The career of this painter fully realized the precocious promise of his boyhood. Barrington's "*Miscellanies*," published in 1781, when the future president of the Royal Academy was a child of ten years, commenting upon early genius in children, describes the accomplishments of "Master Lawrence, son of an innkeeper at Devizes in Wiltshire." "At the age of nine, without the most distant instruction from any one, he was capable of copying historical

subjects in a masterly style, and also succeeded amazingly in compositions of his own. In about seven minutes he scarcely ever failed of drawing a strong likeness of any person present, which had generally much freedom and grace, if the subject permitted. His father's conspicuous rôle in life was to fail in business, which he had done in Bristol, where the painter was born, and now again in Devizes, so that a move was made to Bath. Here the young Lawrence was put to study with a crayon painter of considerable taste and fancy, named Hoare, whose manner he soon acquired. The shrewd but improvident father exploited the boy's talent, taking him from town to town to execute crayon portraits, which he sold for ten shillings and sixpence each. Among the lad's patrons was a Derbyshire baronet, who offered to set aside £1,000 that he might pursue his studies in Italy—a proposal declined by the father on the ground that "Thomas's genius stood in need of no such aid." He was living upon his son, as he continued to do for many years.

These circumstances in his early life fully account for the weak points in the style of this accomplished painter. He never knew the discipline of regular training; such lessons as he had were in a medium that relies on clever dexterity; his mind was distracted by continual change of scene and little quick-won triumphs. It is small wonder that occasionally, in the vivacious handling of his portraits, there should be a strain of meretriciousness; that his brilliant facility tempted him sometimes to artificiality. He had not the learning of Reynolds, the poetic sensibility of Gainsborough, or the vigorous truth of Romney. Yet among the painters of his own day his ability shone like a star, and the honors paid him were deserved. He was a favorite with the court; elected without opposition to succeed Benjamin West as president of the Royal Academy; was a member of the Academy of St. Luke at Rome; a Chevalier of the Legion of Honor; and his funeral in St. Paul's Cathedral was attended not only with great pomp, but with sincere regret on the part of his colleagues and the public. The sober judgment of posterity still accords him the dignity of a fine picture maker; facile with the brush, clear in line and color, brilliant to the last degree.

## MARIS (Willem)

## Contemporary

One of the gifted trio of painter-brothers, Willem Maris was born at The Hague in 1839. His landscape and animal pictures have given him a fame in Holland and Belgium which has extended to other countries. He has been called the "Silvery Maris," owing to his fondness for depicting subjects in warm sunlight and haze, with a charm of color and tone often suggestive of Corot.

## MAUVE (Anton)

1838-1888

*Fidelity to their own traditions and country has almost invariably characterized the painters of Holland. Mauve is no exception. He chose his subjects along the coast amid the hardy life of the fisher-folk, but more often in the cattle-pastures and sheep-walks of the interior. He was born at Zaandam and became a pupil of P. F. Van Os. His early work betrays the master's influence, in a painstaking finish, sleekness of surface and color, pleasant but unsubstantial. Then he entered upon his second studentship with nature for his teacher. His manner changed; revealing accuracy of observation, simplicity of arrangement, and breadth of handling, joined to a tender sentiment and tonality. In water color, as well as oil painting, Mauve enjoyed distinguished eminence. His pictures were freely secured by his countrymen, honored at the Salon, and have found their way into the great collections of Europe and America.*

## MICHEL (Georges)

1763-1848

*Born thirty years before Corot and forty-nine before Rousseau, Michel was the forerunner of the modern school of French landscapists. At a time when other painters were building up their landscapes upon approved lines and merely utilizing natural phenomena to subserve some end of fancied sublimity, he dared to separate himself from all academic conventionalities and to study nature for its own sake. He found it particularly to his liking in the plain of Montmartre, with its long sweep of level distance and large expanse of sky. One is not surprised that he was unappreciated. It is the fate of all men who feel and see ahead of their time. He was so poor that often he had not the means to procure the materials of his craft and not infrequently painted on paper instead of canvas. The irony of his fate was that when the principles for which he had striven were acknowledged, he saw himself passed in popular estimation by younger and more brilliant men. But the sober second judgment of posterity has done him justice, recognising in his pictures a largeness of feeling, imaginative qualities, and much beauty of color.*

## MIGNARD (Pierre)

1610 or 1612-1695

*About the time that the Grand Monarch declared "L'état, c'est moi," he recalled Mignard to Fontainebleau. Following upon his student days under Jean Bourcher of Bourges and later with Vouet in Paris, Mignard had been living for twenty-three years in Rome, painting frescoes in churches and portraits of notable men, including the popes Urban VIII and Alexander VII. He returned home to become the rival of Lebrun and gradually to succeed to his*

honors. He painted the portrait of the king, and at once it became the fashion to sit to Mignard. He executed important decorations; amongst others, the cupola of Val-de-Grâce for the queen-mother and the hall of St. Cloud for Philippe d'Orléans. After Lebrun's death he became first Court Painter and Director of the Gobelins, and enjoyed the distinction of being elected on one day member, rector, chancellor, and director of the Academy. Death came upon him five years later, while he was attempting to execute the design he had made for the dome of the Invalides. He was called "The Roman"; his style being reminiscent, particularly of the Carracci, and Carlo Dolci.

## MONET (Claude)

1840-

"The accursed place"—thus Monet stigmatized the studio of Gleyre, in which for a week or two he was a pupil. He was drawing from the living model, and the master, in criticising, said: "You are keeping too close to the model; you are copying its defects." This was too much for Monet. "Why not abandon the model and draw from the cast?" was his indignant comment to his fellow students Renoir and Sisley. The three seceded from the studio. Thus began and ended Monet's scholastic experience. Eugène Boudin, the sailor and marine painter, had already urged him to paint in the open air. Hereafter he did so.

"Although born in Paris and passing my childhood in Havre," he said one day, "I have always lived in the country or on the sea-coast, except from 1864-1866, when I had a studio in Paris. Since 1883 I have lived at Giverny on the Seine." It is a simple statement, but contains the whole story of his life as an artist. Nearly half a century spent in the country, loving, studying, and seeking to depict it! His parents did all they could to discourage his adopting art as a profession, even welcoming the fact that he was drawn by the conscription for seven years' service in Algiers. But he was seized with a fever, invalided home, bought out of the army by his father, and at length, now twenty-two years old, permitted to follow his bent. In 1865 a picture was admitted at the Salon, followed two years later by the acceptance of "The Port of Honfleur" and "Young Woman in the Garden." A large interior, "Le Déjeuner," was refused in '68; others, in '69 and '70. The young man had become dangerously independent! He waited ten years, till 1880; then sent "Les Glaçons sur la Seine," afterwards bought by Mr. H. O. Havemeyer. It was declined. "Pretty hard," was his comment, "but what is one to do?" He has never sent another.

By this time all the Fontainebleau-Barbizon painters were dead. Monet might have carried on the tradition with substantial success; but he was a born leader, and, it must be added, has suffered by the enthusiastic vagaries of his followers. In the popular imagination,

responsibility for their extravagances is fixed on him; most unfairly, both as regards the manner of working and the results obtained. He is a very careful worker; laying in broadly and rapidly, but afterwards elaborating at leisure and with reflection. His contribution to artistic knowledge has been unique. Viewing nature with the independent eye of genius, he has discovered that in sunlight there is height of light and shadow never dreamed of by painters before. It is a discovery which has revolutionized painting and influenced a number of men consciously and unconsciously. By temperament a realist, he is not concerned with making pictures, but with recording facts as they present themselves, not as he might select them. Yet, unless one is blind to the charm of sunshine and its mystery of play on the colors of nature, it is impossible not to appreciate and, at times, to rejoice in his rendering of light and air. These effects are all he strives for, but with a completeness of realization that may make one content to forego, at times, the other charms of subject, detail, and composition.

## MOREELSE (Paulus) 1571-1638

Critics have detected in Moreelse's portraits a certain anticipation of the style of Rembrandt. He was a pupil, in Delft, of Mierevelt, and completed his studies in Rome. Otherwise his life from birth to death belonged to Utrecht, which he served in his time as a member of the council and city treasurer. He was also an expert architect and engraver.

## POKITONOW (I.)

By birth a Pole, Pokitonow established his studio in Paris, devoting himself almost exclusively to landscapes, which he paints with a refined sense for light and values.

## POURBUS (Frans, the Younger) 1570-1622

Frans or François—either is correct, for this painter was Flemish by nationality, born in Antwerp, son and pupil of Frans Pourbus, the Elder; but he executed his most brilliant work in France and became gallicized. His early years were spent in Flanders, whence he went to Italy as court painter to the Duke of Mantua. Accompanying Eleanor of Mantua, sister of Marie de Medici, in her visit to France, he became attached to the court of

*Henry IV. as royal painter, and, after that monarch's assassination, retained his post, executing several portraits of the Queen Regent, Marie de Medici, and enjoying the favor of princes until his death.*

## **R**AEBURN (Sir Henry), R.A. 1756-1823

*Raeburn may be considered the founder of the Scottish school of painting, for he was the first painter of eminence north of the Tweed who resisted the allurements of the English capital. Born at Stockbridge, a suburb of Edinburgh, the son of a small mill owner, he lost his parents early, and was indebted to his elder brother for his education at Heriot's school. At fifteen he was apprenticed to a goldsmith, and in his leisure began to practise painting. His master sympathized with his efforts, and in time procured him sitters for miniatures, with such success that the metal-working was abandoned and a share of his earnings rendered to his master in lieu of service. Later he borrowed pictures from a portrait painter named Martin for the purposes of study, meanwhile supporting himself with the brush. By the time that he was twenty-three he had saved sufficient to travel, and repaired to London, where he introduced himself and his work to Sir Joshua Reynolds, and upon the latter's advice spent two years of study in Italy. Then he returned to Edinburgh, and for thirty-six years painted portraits of the most eminent people of his country, gratifying incidentally a speculative taste for architecture and a passion for gardening and flower culture. Occasionally he exhibited at the Royal Academy, of which he was elected member. He was a member also of the Royal Society of Edinburgh, the Academy of Florence, the National Academy of Design in New York, and the Academy of Arts at Charleston, S. C. The year before his death, on the occasion of George IV.'s visit to Scotland, he was knighted. His portraits are distinguished by vigor and force of characterization, and a fine feeling for rich, ripe color.*

## **R**AFFAËLLI (Jean François) Contemporary

*That there is "an unending hope for all men who have confidence in their own powers" was the lesson Raffaelli learnt by his first visit to America. His own life had been overshadowed by family misfortunes and by the terrible results of the war of 1870-71, which just preceded his entrance into manhood. The effects of both are apparent in his early work. It is gloomy in color, pessimistic in motive. But his visit to America some six years ago changed the tenor of his mind; with happier mood has come a sunnier feeling in his pictures. His portraits, especially of young girls, evince the tenderest sympathy*

with grace and elegance, while his Parisian street scenes, by which he is most widely known, are no longer dull in tone, with people moving in them as if impelled by some pitiless fate. They are full of light; not brilliant sunshine, but the soft luminousness very characteristic of Parisian atmosphere, and corresponding also to the quiet moods of a man who has passed the meridian of life.

Raffaelli first made his mark in the exhibition of "Independents" or "Impressionists" in 1879, and his pictures still retain the qualities suggested by either name. He works independently of precedents, using on the same canvas crayon as well as paint to secure the effects he strives for. As to the latter, they are realistic in the highest degree: concerned with the moving actuality of the scene. To scan them by any other means than impressionistic would be impossible. So, accepting the principle, he has discovered a formula individual to himself. Parisian born and bred, he knows and loves the life of her streets and squares, and depicts it with a *vraisemblance* as complete as it is spontaneous.

## RANGER (Henry W.)

1858-

Like almost all good landscape painters, Henry W. Ranger owes nothing to the schools. He has discovered his method of expression by study of nature and the works of the masters. His range of sympathy is just as catholic. For a while the art and life of Holland attracted him, and he painted low-toned canvases, quiet reveries such as one of his examples in this collection. He has yielded to the influence of the Fontainebleau-Barbizon painters—to that of Corot, more often to Rousseau's. But equally he can be independent; notably in such a picture as "An East River Idyll." His independence is shown in other ways also. He belongs to none of the art societies either at home or abroad, except the American Water Color Society; wherefore, although his pictures are sought for by collectors, he has no record of prizes won.

## RUYSDAEL (Jacob van)

1625-1682

"Of all the Dutch painters," writes Fromentin in *Mémoires d'Autrefois*, "Ruisdael is he who most nobly resembles his own country. There is in his work a largeness, a sadness, placidity a little gloomy, a charm monotonous and tranquil." Later on he places him as second only to Rembrandt in the Dutch school. This would rank him as the greatest of Dutch landscape painters—a title which many critics insist on his sharing with Hobbema. Be this as it may, the charm of his work is justly appreciated.

*He began by painting the scenery around Haarlem, his native city, most prolific in distinguished paintings of the Dutch cities of Amsterdam. Berghem is said to have been his master; afterwards he may have studied with Everdingan; at any rate, he painted the country from which that painter took his name, a wild region abounding in dark forests and rushing torrents—subjects which give rise to the assumption, unsupported, that he must have visited Norway.*

*But he was a man of imagination, of a poetic temperament, inclining to the glowing and romantic; painting gray skies and sombre rocks and foliage, scenes mournful, wild, and usually unpeopled. When figures were introduced, it is said that they were painted by Ostede, Adrian Van der Velde, or Wouwermans. Notwithstanding his indefatigable labor, he did not grow rich; neither did his title of burgher of Haarlem help him much. Out of commiseration for his distress, rather than from regard for his genius, he was placed by his friends in the almshouse of the city, where he died a year later.*

## THAULOW (Fritz)

Contemporary

*A native of Christiania, Norway, Fritz Thaulow began his studies at the Stockholm Academy, proceeding thence to Munich. Rebelling against the conventions of the latter school, he went to Paris, where he has established his studio, becoming, in 1892, one of the members of the newly organized Société Nationale des Beaux-Arts. Like his distinguished countryman, Ibsen, he is a naturalist; but while the playwright enforces the ugliness of the commonplace, the painter infuses it with beauty. Not that he confines himself to this choice of subject; yet, when he does select a prosaic scene, he is almost without a rival to-day in his power of converting it into a vigorous, handsome picture, with an underlying poetic significance. In addition to his amazing realism, he is a brilliant colorist; one of the most stimulating painters of to-day.*

## TROYON (Constant)

1810–1865

*By the time that he was thirty-nine, Troyon had won every medal of the Salon save one, and received the Cross of the Legion of Honor. So far, his triumphs were gained for landscapes pure and simple. Prominent among the painters of the Fontainebleau-Barbizon school, he shared with them their love of light and color. He was a master of tonality, possessing also in a remarkable degree the power of synthesis, the genius for discriminating between the vital and the unimportant in the details of his subject, and of massing and posing*



his selections into a harmonious whole. Hence his landscapes have breadth and largeness and a fundamental quality. They are parts of the deep, firm earth, and the light and air which penetrate them suggest the vault of sky.

But there have been many greater landscape painters than Troyon. His individual preëminence was to be gained through cattle pictures. He had been studying farm-yard animals for some years before he returned to introduce them into his landscapes, and when at last he entered upon his final development, he achieved a series of triumphs in which the earlier ones were quite surpassed, and which have established him in the highest rank of animal painters; indeed, perhaps, their leader. What proved to be his real life's work was taken up with all the ardor of something new, and, at the same time, with a matured purpose and skill. Though he had a profound sympathy with animals, he did not sentimentalize them, and while he had mastered their character and habits, he did not paint them for their own sake.

Cattle, particularly, he saw as parts of nature's scheme, which had been the study of his life. Their strength and meek endurance, their obedience, were to him characteristic of the strong earth patiently in labor, with regularly recurring seasons of seed-time and harvest. So he painted them where they belonged—in nature, going to work or resting amid lush grass, by the side of streams, or under the shade of leafage. And with what an ample serenity! As has been well said, he is the Virgil of poet-painters, representing the large simplicity of the country "with its tranquil meadows, luminous skies, quiet waters, and that abundance of flocks and herds at once the symbol and source of its prosperity."

## VOLLON (Antoine)

1833—

"The painter's painter" Antoine Vollon has been called by his fellow-artists, for it needs a painter practically acquainted with technical problems to appreciate the audacity with which he attacks the most difficult ones and his amazing dexterity in solving them. Yet this dexterity is only a part of his preëminence. He has lifted the painting of still life above the more skilful representation of diverse textures and of familiar objects, so that his pictures, by reason of superb light effects and rich coloring, kindle the imagination. Mere surprise for cleverness is lost in the higher gratification of æsthetic enjoyment.

To the discredit of the Salon, he had been seeking recognition for many years before officialdom condescended to admit a picture, in 1865. But it obtained a medal; and other honors, even to the highest, followed in steady succession. In the Salon of 1876 he astonished everybody with a single life-sized figure, "A Fisher Girl of Dieppe," and in the following year repeated the surprise with an impressive land-

scape subject. However, one is content to know him as "the greatest painter of still life in the century," and it might be added without a superior in the past.

## WYANT (A. H.)

1836-1892

*The Adirondacks were the school in which Alexander Wyant found his art. He was a tolerable painter when he started from his home in Ohio for study in Düsseldorf, and there, also, must have added something to his craftsmanship. But it was face to face with nature, as far removed as possible from conventions of the artistic workshop, or of any other kind, that he learned the secret of expression. Nature had much to say to him and he to her, and little by little he found the means to record their communings. So far as the world is concerned, the life of a true landscape artist, like that of a happy nation, has little history. It is recorded in his works.*

*He was a National Academician, a member of the Society of American Artists, one of the founders of the American Water Color Society, and a contributor to all the exhibitions. So were other painters, much less memorable. These facts are merely milestones in his life. For the life itself—what it meant to him and the use he made of it—one must search his works. In these one finds the qualities of poetry; not of the dramatic, kindling style, but tender, alluring, and infinitely delicate in expression. And withal, there is strength, only it is held in firm reserve. He was fond of gray and sombre effects, but could be sunny and buoyant when the mood was on him; in most spontaneous, sympathetic manner.*

## ZAMACOIS (Eduardo)

1842-1871

*Meteoric in its brilliancy, and, alas! too, in its brief appearance, the art of Zamacois captured the imagination of Paris as the artist's personality had captured the hearts of his friends. Seven years only intervened between his first entrance into the Salon, with the "Enlisting of Cervantes," and the appearance of his last picture, "The Education of a Prince," in 1870. The following year he died in Madrid, at the age of twenty-nine. Bilboa was his birth-place; his artistic home Paris, Meissonier his master. The successive environment was mirrored in his art. It was audacious, witty, satirical, and masterful in the finish of its style.*

*The young Spaniard outplayed the Parisians in the parts so highly prized by them. In compliment, they coupled his name with that of Molière. His work had something of the latter's sparkling vivacity,*

its extreme precision, and elegance of craftsmanship. It was brilliant rapier play, the more dazzling because not always by the code; his experiments in color, for example, amazing and delighting by their daring. He made his points with the precise assurance of a master, and not always playfully. The "Education of a Prince" was the most trenchant of satires, yet done so elegantly, that the wound was almost glossed over in the making. There was a young Prince Imperial then in France, destined for a short, sad life and a miserable end.

But his was not the only tragedy looming. There was his father's fate, and, worse still, the tragedy of France and the artist's own impending doom. A fatal disease had gripped him, and a few months later he died in the plenitude of popularity and maturity of his artistic powers. Fortuny, under date of January 30, 1871, sends this message to Mr. W. H. Stewart from Granada: "I wish to write to you of the death of Zamacois, but I was so full of sorrow that my courage failed. I cannot yet believe that I shall never see him again, and it will be hard to fill his place in my remembrance." At the Universal Exposition of 1878, his name was in the list of those to whom the Diploma to the Memory of Deceased Artists was awarded.



# CATALOGUE

## SALE AT CHICKERING HALL

*Tuesday Evening, April 10th*

BEGINNING AT EIGHT O'CLOCK

110. —

RAFFAELLI  
(JEAN FRANÇOIS)

*H. S. Haughton  
of  
Boston*

### 1—*Market Day*

A tiny picture this, yet full of interest. One corner of a pleasant market-place, soft sunshine on picturesque buildings and the cobble pavement, a tree or two, produce laid out upon the ground, and folks bargaining with much chatter and gesture—all so intimately, pleasantly, and unaffectedly realistic. Then the old couple in the foreground—the woman seated, the man standing, with a basket of eggs, a goose, and fowls in front of them, just such a pair as you might see in any country market in France—small peasant farmers, very homely. But, having leisure, you watch them. The woman leans a little forward, the shrewd, kindly face peering rather anxiously, yet the hands laid passively on the lap; the old man standing beside her, pathetically patient. You begin to guess the mute poetry of their lives; their loyalty to each other, the pitiful small showing for their labors, yet the staunch independence. Why does not some one buy of them? Ah! there's the point. Raffaelli, for all his quickness of observation and realistic record, can feel deeply.

Signed at the right.

Owned by the American Art Association.

Height, 9 inches; width, 7 inches.

300. -

DUPRÉ

(VICTOR)

2—*Summer Afternoon*

The scene is mellowed by warm amber light. On the right, two oaks, grand in form and coloring, stand at the head of a line of trees which recede into shadow, laced with faint sunshine. On the opposite side of the meadow are two smaller trees with scraggy boughs. Sheep and cattle appear beyond, with figures in red; and farther on the grass fades into blue hills on the horizon, over which are white, billowy clouds and a vault of brilliant blue. The sensuous harmony of the whole, the rich quality of tone in all the colors, the massing of light and shade, and the severe happiness of the sentiment, unite in a most impressive picture.

Signed at the right.

Owned by the American Art Association.

Height, 14 inches; width, 11 inches.

825. -  
*Kuebler.*

CAZIN

(J. C.)

3—*The Monastery*

There is delicate imaginativeness in the conception of this picture—a pale evening sky; the building, dignified and homelike, catching the warm light, and some of the brown-habited brethren shown in quiet shadow. A gentle luminousness fills the whole scene; the architectural features of the monastery are admirably suggested, the boundary wall having the highest light. The drawing of the trees is very graceful; indeed, the prevailing sentiment is charming, and the tenderness does not interfere with a fine quality in the color. It is a very distinguished canvas.

Signed at the left.

Owned by the American Art Association.

Height, 13 inches; length, 18 inches.

175.-

DE BLOOT  
(PIETER)

*H. Paterson*

4—*The Toast*

One of two companion pictures, similar in character and tone. As in the other, there are three figures of peasants. Sitting on the right is a man in pale rose-colored jerkin, white shirt sleeves, and rough green trousers. He samples a tumbler of wine; head on one side, nostril appreciatingly lifted, and hand set on hip—an uncouth connoisseur. Opposite, a crony pledges him; while an old man at the back, in half shadow, sucks at his pipe and holds a pottle of fruit on his knee. The types are rude enough, but full of character, and the suave color is extraordinarily transparent. It is a very perfect example of a highly esteemed painter.

Signed at the right a little way from the bottom.

Owned by the American Art Association.

Height, 22 inches; width, 8 inches.

175.-

DE BLOOT  
(PIETER)

*H. Paterson*

5—*A Game of Cards*

One of two companion pictures, similar in character and tone. The subject is a game of cards. The peasant on the left is turning to show us a strong hand; the other player, meanwhile, poring over his cards in uncertainty as to which to play. Behind him stands a looker-on, peering over his shoulder; his pipe removed from his mouth in the excitement of the moment, and the index finger of the other hand stretched out, as if in eagerness to point the proper card. This is, perhaps, the most remarkable bit of characterization in a group where all the types are thoroughly individualized. The color scheme has all the limpid qualities of the companion picture, and, like it, is a very perfect example of a highly esteemed painter.

Signed on the leg of the stool at the right.

Owned by the American Art Association.

Height, 22 inches; width, 8 inches.

500. -

Putnam

## CAZIN

(JEAN C.)

### 6—*Moon Silvery Light*

The subject is a turbulent sky above a patch of bleak grassland. A slaty cloud, heavy with rain, hangs above a cottage set in the hollow of a ridge which stretches across the rest of the horizon. The foreground is rough, stringy grass, boldly brushed in with tones of gray, green, and brown. It is a realistic picture of strong virility.

Signed at the left.

Owned by the American Art Association.

Height, 12 inches ; length, 16 inches.

## BARBUDA

(V.)

850. -  
George  
Pope

### 7—*Romance and Art*

Fortuny died in Rome at the end of 1874. This picture was painted eleven years later, but it is clearly influenced by that brilliant colorist and technician, who, as M. Charles Yriarte said, created the "school of the hand." The subject is the studio of a lady of wealth ; there is a profusion of stuffs and bric-à-brac, secular and ecclesiastical, bizarre in color, selection, and disarray. A stretch of dull brown tapestry forms a quieter spot in the centre of the picture, emphasizing the figure of the lady in white costume, and the suggestion of gallantry in the action of a cavalry officer. Offsetting this is the absorption of an old lady in a print and the arrested interest of the father, whose newspaper has fallen from his grasp, as he watches the young couple. But the main interest of the picture consists in the bringing of so much brilliancy and variety into a reasonable degree of harmony, and in the clearness with which the movement of the figures and the various textures are represented.

Signed at the right, and dated '85.

Owned by the American Art Association.

Height, 12½ inches ; length, 25½ inches.



170. -

J. F. F. am

## RAFFAELLI

(J. F.)

8—*Old Sailor at Home*

On a round table in front of the picture is a tea service. The fresh contrast of the slaty-blue and white and the homely refinement of these objects may well have been the keynote to the painter's motive. Orderliness, self-respect, and mutual kindness are the qualities expressed. The old man and his wife sit side by side ; the lady, at any rate, in company dress, a little staid and formal in her demeanor compared with the less conscious rectitude of her husband. Behind them sits a cat at the open window absorbed in its own meditations, and the sill is brightened with flowers. The simple story is tenderly and shrewdly told.

Signed at the right.

Owned by the American Art Association.

. Height, 14 inches ; width, 11½ inches.

180. -

## HOGUET

(C.)

9—*Landscape*

On a rough wooden bridge spanning a little stream sits a man in red waistcoat, fishing ; along the bank is a footpath overhung with willows. The sky is grayish blue, with masses of white clouds. The quiet place and the patience of the fisherman, added to richness of color, make a charming little picture.

Owned by Mr. Bonner.

Height, 8¼ inches ; width, 6¼ inches.

210.-

## DUPRÉ

(VICTOR)

### 10—*The Pool*

Darkness is gathering over the pool. The white of the sky is reflected in a silky patch bordered by the dark velvet masses of grass and sedge. Across the water the light slides softly down a gentle incline of pasture, up which winds a road, with cattle and a figure on horseback passing over the brow towards a flat stretch bounded by low blue hills. On the right of the picture, reaching to the edge of the pool, is a knoll of ground with oaks, between which the light is slipping. Above them the sky holds a promise of rain, but whitens towards the zenith and settles over the horizon in a mellow glow. The character of the picture is strong and restful in the mingled richness and suavity of its color.

Signed at the right, and dated 1864.

Owned by the American Art Association.

Height, 13 inches ; length, 20 inches.

400.-

## POKITONOW

(IVAN)

### 11—*An Early Shoot*

There is much suggestion of spaciousness in this little subject. The flat land is broken up into pools of water. A sportsman is in the foreground, and in the middle distance another has just discharged his gun. The rendering of the early morning effect appeals to all who are familiar with the hour and conditions.

Signed at the right, and dated '89.

Owned by Mr. Bonner.

Height, 8½ inches ; length, 17 inches.

4500. -  
Mantaignac.

## CAZIN

(J. C.)

### 12—*The Ruins*

What intensity ! The dark slaty sky teems with menace ; the ruined house is stark and staring ; the rainbow chilled and the shudder of coming tempest stirs the tangle of lush grass. The controlled choice of a few cold colors, brushed in with breadth and style, and full of meaning in their tones, makes this a most impressive picture.

Signed at the left.

Owned by the American Art Association.

Height, 13 inches ; length, 16 inches.

4500. -

## INNESS

(GEORGE)

*M. R.*

### 13—*Leeds, New York*

*Letina.*

A fine example of the master, and a faithful rendering of after-shower effects. The sky still surges with heaped-up clouds, but there is a burst of brilliant blue, and a rainbow is curved softly over white buildings of a distant village. The sunglow glides across the pasture-lands to the foot of the shelving foreground, which is in warm brown shadow, except where a stray beam falls on a little plateau where some sheep are feeding. Skirting the sunglow is a vanishing distance of cooler light, with a bright blue patch of river and a low ridge of purple hills.

Signed at the right, and dated 1866.

Owned by Mr. Bonner.

Height, 12 inches ; length, 18 inches.

650. -

BESNARD

*Montaigne*

(P. A.)

14—*The Smile*

There is a witchery just a little tantalizing in this canvas. It cannot fail to attract; its very fantasticalness insures it, and it varies so much at different distances of sight that one is left conjecturing which to choose. All which is tribute to the painter's subtlety, for he has converted what might have been a mere studio study into a *riante* sphinx, as mysterious in her mirth as the painter's own methods of suggesting it. The girl's head is laid back upon a velvet cushion and turned towards us, her red-brown hair a loose mass, penetrated with light from overhead, which finds its focus-point upon her forehead—one spot of shining clearness in a canvas otherwise tremulously indistinct. With lessening intensity, the light catches the curves of the cheeks, the nose, and the full curves of her chin. Necessarily the eyes are in shade, and it is with the luminous depths of this that lies the secret echoed in the parted lips. The shadows are in various tones of violet, and a silk bodice of warm golden brown completes the color scheme. The explanation of the latter is, probably, that the head is lighted from above by a cool light and from below by fine light; one of the problems of mixed lights for which this painter is famous.

Signed at the right.

Owned by the American Art Association.

Height, 18½ inches; width, 25 inches.

450. -

POKITONOW

(IVAN)

*J. Wright*15—*Landscape*

In the vivid sunshine and still, clear atmosphere the foreground of hill is bright and crisp. Purple hills appear beyond, and blue sea, a little deeper in tint than the almost cloudless sky.

Signed at the left.

Owned by Mr. Bonner.

Height, 6 inches; length, 13¼ inches.

# RAFFAELLI

(J. F.)

## 16—*Holidays at Grandpa's*

The old man is seated on a stone bench by the side of his porch, a little girl on his knee, tugging at his necktie, while another one reaches up to snatch his black skull-cap. Back of the group appears a sloping hill, cut up into fields, with a cottage on the left, peeping out from trees. Corresponding to the painter's prevailing temperament at the period when this was painted, the picture is plaintive in color almost to sadness; but the kindness of his nature is revealed in the little play of the children and the hale sturdiness of the old man. Raffaelli in those years had sympathy, but it was grayed over by personal trouble.

Signed at the left.

Owned by the American Art Association.

Height, 22 inches; width, 19 inches.

# ZAMACOIS

(E.)

## 17—*The Spanish Troubador*

This elegant little picture is elaborated into characteristic finish, and in color charm forms a scheme as brilliant as it is well controlled. The scarlet *bechetto* is the pivot-spot of color; balanced towards one end of the scale by the rose of the doublet and the plum-colored tights, and in the other direction by the tawny greens and pale pinks on the tapestried walls; while the pale-yellow body of the lute forms a counter-acting note to the prevailing warmth. This is a presentation picture, and was given by the artist to Mlle. Buttura.

Signed at the right { A Mlle. Buttura.  
Zamacois, '66.

Height, 9¾ inches; width, 7¾ inches.

4500.-

*Montaignac*

CAZIN

(J. C.)

18—*Clouds in the Valley*

Stillness and solitude! Across the outer world hangs a curtain of steel-blue sky pierced by star-points; the great, white, luminous cloud hovering upon the top of the hill, the sides of which, covered with scrubby brushes and a solitary small tree, are weirdly distinct in the diffused moonlight. Nature has been surprised asleep.

Signed at the left.

Owned by the American Art Association.

Height, 18 inches; length, 22 inches.

275.-

*C. H.*

UNKNOWN

*Aldrich*

19—*Interior of a Stable*

The light streams through an open door, gradually losing itself among the timbers of the roof and in the dim recesses of the long stable. Two horses are feeding at a rack on the right and a man attends to them. His trucklebed can be made out farther back, and various objects are seated about the straw-laid floor. Warm browns and dull yellows predominate in the color scheme, except for the vivid bit of lighted road and trees seen through the door, and the composition is an interesting study of light, direct, reflected, and diffused.

Signature at the right not decipherable, dated 1837.

Owned by Mr. Bonner.

Height, 10½ inches; width, 74 inches.

375.-

DUPRÉ  
(VICTOR)

Mrs George H.  
Lemis

20—*Summer*

In front, beside a clump of handsome trees growing dense in the fading light, is a little pool in which two cows are drinking. A little way from the edge sits a woman in blue dress waiting to drive them home. Back across the meadow the farmhouse nestles amid trees, their outlines blurred against the gray horizon. A large, warm white cloud hovers above, and overhead the sky is greenish blue. There is a very pleasant distribution of light, soft and pervading; the darker portions are broadly treated and pale in color, and the simple quietude of the scene is charmingly expressed.

Signed at the right. Dated 1864.

Owned by the American Art Association.

Height, 22 inches; width, 28 inches.

250.-

RANGER  
(H. W.)

J. Ulrich

21—*Landscape*

The tranquillity of gathering twilight is charmingly expressed. A curtain of white is slipping down over the paling blue of the sky. Against it the feathery sprays of a group of trees, the solid bulk of a windmill, and a light mass of foliage show sooty green. In the foreground a patch of water shines by the roadside, and a figure appears in blue blouse. There is a silky quality in the lighter parts of the picture, a velvety one in the darks, and a prevailing sincerity of feeling.

Signed at the left.

Owned by Mr. Bonner.

Height, 28 inches; length, 26 inches.

THAULOW

(FRITZ)

*James  
Stillman*

22—*The Lane at Night*

How tenderly suggestive of tranquillity! The lane is dappled with sooty shadows from a tree massed on the right. Opposite, the moonlight laps softly over the brickwork, white plaster, and thatch of two cottages. Beyond them, the foliage of a tree, sprinkled against the luminous solemnity of the sky, pales into dreamy unreality. At the end of the lane, indistinct in the misty light, are other cottages, and from an open door a glimmer of orange firelight. The luminosity, both of the light and dark passages; the delicate discrimination in values; the fusing of pale and warm glow; the expressional quality of the colors and their sensitive harmony, combine to produce a feeling of indescribable repose. It is an emotional picture of rare sincerity and refinement, revealing this gifted artist to more than usual advantage.

Signed at the left, dated 1894.

Owned by the American Art Association.

Height, 26 inches; width, 20 inches.

550. -

*J. A. Bell.*

MICHEL

(GEORGES)

23—*Near Montmartre*

An effective rendering of light between showers. Across the centre of the picture is a stretch of flat pasture-land vanishing towards slate-colored hills. A small river winds through it, and on its farther edge are scattered cottages and a windmill, nestling along the foot of wooded slopes. The sky is white and open on the left, rising through dark gray cumulus clouds to a sullen patch high up on the right. Contrasted with these lighted portions of the scene is a dark woodland, in the front, on which are scattered shrubs, a cottage and farm buildings, while to the extreme left, on a plateau, catching the light, are figures and goats. One of the most refined and complete examples of this much imitated artist.

Owned by Mr. Bonner.

Height, 20½ inches; length, 26½ inches.



225.-  
Raffaelli  
RAFFAELLI

(J. F.)

24—*Your Very Good Health!*

In the railed yard of a wayside inn, a laborer sits at a table, raising his glass of wine in salutation to the landlady, who has just filled it. Beyond the high road is a stretch of grass, a cottage to which a man is carrying a load, and fluttering clothes drying on a line. It is a page out of "the simple annals of the poor"; unadorned, for the scene is bleak and cheerless, but with the saving grace of the man's courtesy and the woman's sturdy kindness.

Signed at the right.

Owned by the American Art Association.

Height, 23 inches; width, 40 inches.

250  
259.  
DEMONT

(ADRIEN)

25—*Coastguard Station. Early Morning—  
Setting Moon*

The poetry of the sea and its atmosphere—how well expressed! In front are sand-dunes; the coastguard station catches the kindly light of the rising sun, and the shore loses its outline as it curves into the distance, where the gleam of two lighthouses is seen on the shore. The sea, too, is tranquil, of a beautiful blue merging into a bank of gray-purple haze through which the moon is setting yellow and red. The subject is full of feeling, strong and tender; unaffectedly sincere and expressed in a truly pictorial manner.

Signed at the left.

Owned by Mr. Bonner.

Height, 28 inches; length, 33 inches.

475.-

*Montaigne*

26—*Meditation*

BESNARD

(P. A.)

This fascinating picture seems to be another example of the painter's fondness for blended lights ; in this case, a cool one from the left top corner, and a soft, warm one from the lower right. The girl is seated with her cheek resting on her hand; her white dress, open at the bosom, and fastened round the waist with yellow ribbon. The pose is easy, and the drawing very charming in its sensitive grace. Her red hair is somewhat forced in color, doubtless, to help the tenderness of the glow upon the cheek, bosom, and arms, and the clearness of the flesh in the cooler parts. Meanwhile, some balance for the hair is obtained by the warm shadow in the hollow of the girl's hand and in the tints of the mahogany chair. It is a canvas with very interesting union of breadth and refinement.

Signed in the left top corner, and dated 1893.

Owned by the American Art Association.

Height, 20 inches ; length, 24 inches.

275.-

*Arany.*

WYANT

(A. H.)

27—*Early Spring*

A simple little subject, but treated so interestingly. The foreground, for example, broken and tumbled with gray rocks peeping through the thin grass, whitened with light, is broadly and freely painted, and yet with happy suggestion of detail. The sky, too, is finely managed ; deep blue to one side, growing grayer and reaching a climax of light in the centre of the picture. The feeling throughout is fresh and brisk.

Signed at the left.

Owned by Mr. Bonner.

Height, 12 inches ; length, 16 inches.

1375.-  
Huedler

## CAZIN

(J. C.)

### 28—*Low Tide*

Seldom is Cazin so generous with color as in the present picture. The shelving point of coast rises up a strong, dark mass against the evening sky; but its tones are rich and varied, in the vegetation, the winding brown road, and the colors of the boats, and of the buildings half-way up the hill. A gray and white house at the top lends a tender note, and then a flash of light, the sun's late dallying with a group of cottages, gives a passage of brilliance. The sky is pale blue, gray-streaked above, and thick with flocky clouds over the horizon, where a strip of water shines. The rest of the foreground is sand; flat, spongy, and lustreless.

Signed at the left.

Owned by the American Art Association.

Height, 22 inches; length, 28 inches.

925.-  
Behne

## DAUBIGNY

(C. F.)

### 29—*The Towpath*

In this picture the sky is in a ferment of unquiet clouds. A row of women on their knees are washing clothes, and on the high bank above a team of tow-horses are straining at the rope. There is a turn in the river, and the boat has crossed the stream and is slowly straightening its course for the new reach; a very truthful detail. The canvas is strong in tonal quality, based upon a gamut of cool grays and browns, enlivened with blue and white notes supplied by the group of women.

Stamped at the right, "Vente Daubigny."

Owned by Mr. Bonner.

Height, 10 inches; length, 18 inches.

2050. -

COROT

(J. B. C.)

2050.

30—*The Road to the Village*

There is most skilful painting in this picture. By what simple means one is made to feel that the road rises to the crown of the bridge and dips again beyond. Again, how freely the two figures are brushed in ! There is no stiffness or permanency in their pose ; they have stopped only for a moment and will be moving presently. The picture, too, is excellent in atmospheric effect.

Signed at the left.

Owned by Mr. Bonner.

Height,  $10\frac{3}{4}$  inches ; length,  $14\frac{1}{2}$  inches.

200. -

JACQUE

(C. E.)

31—*Flower Piece*

Against a background of dark greenish brown is a profusion of azaleas. The larger mass consists of two shades of rose color ; the smaller bunch is white, their arrangement very decorative.

Signed at the left.

Owned by Mr. Bonner.

Height,  $17\frac{1}{2}$  inches ; length,  $26\frac{1}{2}$  inches.

600. -

## RAFFAËLLI

(J. F.)

### 32—*La Place St. Sulpice*

The sky is sullen ; it has rained, and the browns and grays in the foreground shine like a wet pebble. The two sisters of charity, in their slate-gray habits and white scapulars and coifs, supply the top note of the color scale; sharp, clear, and silvery, to which, in varying degrees of vivacity, back to the dull ochre of the church, all the lights are regulated. The darks, which are freely sprinkled through the picture in the vehicles and pedestrians and in the sooty shadows, find their climax in the black cassock of the *curé*. The *ensemble*, accented here and there by spots of red, presents a mingling of vivaciousness and sobriety quite in harmony with the sad weather and busy scene. In its suggestive realism the picture well represents this master of impressionism.

Signed at the left.

Owned by the American Art Association.

Height, 25 inches ; length, 30 inches.

1000. -

H. H. Laffan

## BOL

(F.)

### 33—*The Burgomaster*

*From the collection of the late M. Harbaville de Boulogne-sur-Mer.*

This portrait is strong in characterization and pictorially splendid. The portly figure in its magnificent robe, the florid features none too firm, the conscious affectation in the gesture of the hand, itself almost effeminately white, combine to suggest the substantial worthiness of the citizen, a little vain in office, a trifle self-indulgent. The quality of the color throughout the picture justifies enthusiasm—full and penetrable in the dark robe, vivacious in the fur, ripe and clear in the flesh tints of the face, and delicately luminous in the hair and beard. Indeed, the luminosity of the whole canvas is remarkable ; which not only renders the subject instinct with vitality, but makes the canvas a generous and noble picture.

Owned by the American Art Association.

Height, 28 inches ; width, 21 inches.

1650. -

GAINSBOROUGH

(THOMAS)

George  
Croker

34—*Portrait of David Garrick*

The suggestion of spontaneity is admirable. One fancies that there was little posing and no premeditation. The famous actor may have been paying a morning call at the studio, and, turning round in his chair to join in the conversation, was seized by the painter then and there. He leans his elbow upon the arm of the chair; the lips are slightly parted, and only the eyes have a trifle of fixity. The color scheme is cool and agreeable, made up of strong flesh tints, powdered hair, and slate-blue double-breasted coat, accented by the silver edging to the collar and cuffs, and a touch of red upon the waistcoat. The modelling of the features, perhaps a little dark in the shadows, is thoroughly virile and life-like. As a portrait it is individual, and very suave and dignified as a picture.

Owned by the American Art Association.

Height, 25½ inches; width, 21 inches.

500. -  
L. E. C.

MARIS

(WILLEM)

35—*The Duck Pond*

The "silveriness" for which Maris is noted appears in this picture—in the leafage of the trees, and the water mysteriously white amid the shadows. It is a lovely spot, moist, cool, and sheltered. The ducks and their broods are painted with charming fidelity, the vivacious action of one or two of them forming a happy note of accent in the tranquillity of the picture.

Signed at the left.

Owned by Mr. Bonner.

Height, 21¼ inches; length, 38 inches.

500. -

Montaignac

## BESNARD

(P. A.)

### 36—*Sunshine*

The problem that Besnard set himself in this picture is the contrast of warm tones in shadow, with cooler ones in sunlight. The lady seems to be seated in a veranda, her hands resting on the iron balustrade, and, beyond, a mild sunlight plays upon the grass and foliage of the garden. A reflected light, evidently from the wall of the house, catches the frill of her rose-colored bodice and bathes the side of her face, which is turned half round to us, with warm amber tones, while the hands are exposed to direct light. The picture is an interesting example of this justly esteemed painter.

Signed on the cuff, and dated 1893.

Owned by the American Art Association.

Height, 22 inches ; width, 17 inches.

600. -

## INNESS

(GEORGE)

### 37—*Off Penzance, Cornwall, England*

Sky and water mingle in a gray-blue haze, penetrable, however, for distant sails are visible like white phantoms. Contrasted with the spirituality of this are rude realities, a ragged bit of shore, and moored a little from it a cluster of fishing boats, with dark hulls and slate-gray sails hanging limp. The time is daybreak, and the scale of color tone reaches from the dark of the hulls up to the white of a building on the shore. Its unity with variety is admirable, and the feeling of the subject mysteriously impressive.

Signed at the right, and dated 1887.

Owned by Mr. Bonner.

Height, 20 inches ; length, 30 inches.

1125.

DIAZ

(N. V.)

Desand

Ruel

38—*Turkish Landscape*

This is a subtle harmony of cool colors interwoven with warmer ones. A clear sheet of water reflects the blue sky and the white of a stone foundation to a pagoda-like summer-house. A tree behind the summer-house holds the centre of the picture, and smaller trees, yellow leaved, are grouped on the left beside a flight of steps down which a woman in a red cloak is stepping. Along the farther edge of the lake a lady moves quickly, her fluttering draperies echoing the pale plum color of the pagoda, while upon the bank nearer to us kneels a woman in a dress of bright rose. At the back of the picture appears a vista of open country, bounded by a rim of blue hills. It is an example of the artist which shows his marvellous versatility as a colorist.

Signed at the left.

Owned by Mr. Bonner.

Height, 10 inches; length, 13 $\frac{3}{4}$  inches.

1150. -

J. A.

French.

DAUBIGNY

(C. F.)

39—*Twilight*

Solemnly and tenderly night is sinking down upon the river. One stands upon the bank fringed with reeds and water-flowers, a mass of greenery rising on the right and slender stems of intertwined willows. The stream reflects on its smooth surface the pale sky and the dark masses of the trees which stand close together a little back from the other sloping bank, with here and there a bunch of faint amber foliage. Beyond and above the sky is primrose, softly shot with golden-white flecks of clouds. The unity of feeling in the picture is complete.

Stamped at the right, "Vente Daubigny."

Owned by Mr. Bonner.

Height, 24 $\frac{3}{4}$  inches; length, 32 inches.



## FROMENTIN

(EUGÈNE)

### 40—*In Algiers*

One remarkable characteristic of this picture is its controlled force. The clarity of air, rich coloring, and heat and brilliance of African light are expressed, but without glare. The front part of the scene is low in tone, with a sonorous depth in its colors. Far overhead is a pale blue sky, full of light, which strikes down upon a distant wall of rocks. Doubtless they are almost calcined by the heat, but distance softens the intensity, and that strip of deep blue water also, while it tells of heat, helps to cool the canvas. The scene is a little natural harbor, apparently of horseshoe form, with an antiquated fort upon this nearer spur, on which a group is gathered. Some are engaged in loading donkeys and bringing up merchandise from the shore; others sit wrapt in their dark draperies, while others, again, are stretching their brown limbs along the hot ground; for even in the low-toned parts the atmosphere fairly hums with heat. The picture is vividly suggestive of local life and natural features, but the knowledge is tempered with such masterly reserve and enforced with so much artistic cunning that what might have been merely brilliant and vivacious is elevated to a preëminently dignified canvas.

Signed at the right, dated 1853.

Owned by Mr. Bonner.

Height, 23 inches; length, 22½ inches.

## DAUBIGNY

(C. F.)

### 41—*The Cliff at Villerville*

There is the suggestion here of freshness after rain and the impressive contrast of cool, darkening earth and foliage with a tender sky still retaining a little light and warmth. Filmy clouds of pale violet move across the sky, which shows deep blue overhead and rosy white at the horizon, where it meets the greenish blue of the water. The bulk of the trees and bushes and the solidity of the ground are strongly expressed, the quality of the color is excellent, and a quiet poetic feeling pervades the picture.

Signed at the right.

Owned by Mr. Bonner.

Height, 23¼ inches; length, 22½ inches.

900. -

J. Williams

WYANT

(A. H.)

42—*White Birches in the Adirondacks*

A glimpse of the Adirondacks in the early spring. There are white birches, gray rocks piercing through the blue-gray grass and brown dead ferns, and we see masses of pearly clouds, parting to show a patch of pale blue. It is a harmony of gray and white with a sprinkle of stronger notes; the whole sensitively delicate with a feeling of pure nimble air.

Signed at the right.

Owned by Mr. Bonner.

Height, 25 inches; length, 32 inches.

~~Adirondack~~  
1100. -

JACQUE

(C. E.)

43—*The Farm*

Hussey

A picture of rich tone and homely poetry. A patch of light lingers in a sky flustered with clouds; the shadows are creeping over a cluster of sturdy cottages with mossy thatched roofs, dull red chimneys—one sending up a lusty volume of smoke; over sheltering trees and smaller fruit trees and the hedge that snugly fences in the garden. Outside is the pasture, dotted with bright-colored fowls, where a man and woman kneel at some occupation. It is a scene of simple prosperity, of rest succeeding to contented labor. An early example of the artist, painted when he ranked high as a colorist.

Signed at the left.

Owned by Mr. Bonner.

Height, 7¾ inches; length, 11¾ inches.

# THAULOW

(FRITZ)

## 44—*Winter*

Here is a work joyous in its brilliant coloring and sense of brisk air and clear atmosphere. Yet how knowingly the brilliance is controlled; hence the joyousness, rather than a mere gratified sensation. Consider that the color scheme is a play upon red, white, and blue—perhaps the most difficult combination to treat pictorially—and one begins to appreciate the skill with which harmony has been obtained without loss of accent. The left half of the picture is in faint shadow, the rest in bright light. The deep tones are set in the stream, and how the iciness and flow of the water are expressed! The snow-covered land and the two red houses are the top notes, both modulated in the shadowed parts and attuned to the blue by the yellow-green stems of the trees, their transparent blue shadows, and by the tawny foliage at the back, and the pale greenish sky. However, these are mere words, a slight analysis of the painter's science; and, after all, the picture itself speaks to better purpose. Its union of realism with pictorial quality of the most attractive sort is amazingly complete.

Signed at the right.

Owned by the American Art Association.

*Pastel*

Height, 25½ inches; length, 34 inches.

# COROT

(J. B. C.)

## 45—*The Mill*

A pleasant scene of village prosperity. A meadow in the foreground, across which a woman is walking, leads to a stream bordered by trees. On the right is the mill, with gray stone walls and dull red roof. Smaller cottages appear on rising ground, above which gardens are laid out, separated by a white wall from a coppice of dark trees which stand out against a pale gray-blue sky. The composition is well planned. There is largeness of feeling in this canvas, and a purity of atmosphere most admirable.

Signed at the left.

Owned by Mr. Bonner.

Height, 22½ inches; length, 23 inches.

375.-

RAFFAËLLI

(J. F.)

Knoodler.

46—*Street at Neuilly*

Instead of the brisk stir of the city, there is here the drowsy movement of a country town. The outward characteristics and the spirit of the scene have been seized and expressed with equal felicity. The picturesque irregularity of the buildings, the little square and trees, children coming from school, a tradesman's cart waiting by the curb, a nurse and baby, roadmen at work, saunterers and loiterers—all are true to life, and pervading the whole scene is that air of simple, leisurely pleasantness so characteristic of a little French town. The emphasis of the picture is a widow near the foreground, conversing with a man in dark brown clothes. In sentiment and handling it is a more than ordinarily charming example of this clever artist.

Signed at the right.

Owned by the American Art Association.

Height, 25 inches ; length, 30 inches.

4000.-

CAZIN

(J. C.)

Knoodler.

47—*Crépuscule*

*From the collection of M. Coquelin, the celebrated French comedian.*

Intimate observation of nature is shown in this picture. Note the definiteness, almost hardness, of the field and shocks of corn. The moisture has been sucked from the earth ; it lies heavy on the horizon, in a bank of purple haze which reddens the sinking sun. By contrast with the horizon, the yellow field, pale in the fading light, counts cold and a trifle hard ; the green at the top of the slope, because it has more affinity with the purple gray, less hard. Such light as there is, is high up in the sky, but at our point of sight does not strike the foreground. All this is strong work, rejecting the temptation to sentimental effects and giving truth, but so pictorially that the frank statement does not jar upon one. The harmony, in regard both to atmosphere and color, is complete.

Signed at the left.

Owned by the American Art Association.

Height, 23 inches ; length, 29 inches.

250. -

Grand Ruel

## MAUVE

(ANTON)

48—*The Close of Day*

This is a picture of strong feeling. The surroundings of laborious peasant life, contrasted with the sky, are almost spiritual in their suggestion of solemn benediction. In the gathering gloom, the cottage on one side of the road, the small outhouses on the other, the bunch of trees beyond, form a mass of dull browns, grays, and greens, relieved by the blue clothes of a man gathering wood. One tree sprinkles its slender limbs and foliage against a pale primrose sky just tinged with lingering sunglow. Higher up is a streak of pigeon-hued clouds, and then a canopy of gray haze. The day's labor is completed; darkness is succeeding daylight; and a mother standing, babe in arms, at the cottage door, is calling the husband to the last meal of the day.

Signed at the right.

Owned by Mr. Bonner.

Height, 22 inches; length, 30 inches.

300. -

## MAUVE

(ANTON)

49—*Return of the Flock*

(Water Color)

Delicate tonality, vigorously expressed, and a sentiment, gracious rather than strong—well-known characteristics of this painter—are here seen in happiest combination. A row of cottages line one side of the road, on which a shepherd stops to chat with a woman, while the flock waits passively in front of him. The sheep are drawn with thorough knowledge; those in the foreground well individualized, with clever differences of craning necks, very sheeplike; the mass suggesting bulk and movement, as well as the texture of loose, long wool. The latter, brushed in with freedom and certainty, reflects the pale light of a sky which grows slightly warmer in tone towards the horizon. The cool green of a patch of fenced-in grass and the solidly painted gray cottages add force and substance to the delicate vibration of the lighter parts.

Signed at the right.

Owned by the American Art Association.

Height, 25 inches; length, 35 inches.

600. -  
*Montaignac*  
59—*The Waning Year*

BESNARD

(P. A.)

The poetic feeling in this picture is due much less to the little allegory of the title, which, one may suspect, was an after-thought, than to the color scheme. Stated simply, it seems to be a problem of conflicting yellows, paling or warm, according to their degree of light and the surface which they play upon. The light is from above and cool; the flesh tints of the hand, raised upon the staff, are normal. But the girl's face is in shadow, its soft texture taking amber reflections from the yellow gauze robe. The latter, by reason of its hard, dry surface, is pale and cooler as compared with the shining leaves that fall in a shower across a background of deep blue, broken with green and gray. Still further to take the color, as it were, out of the yellow, a portion of a white chemise is shown above a purple bodice. It is a strangely interesting problem, the fascination of which grows by familiarity with the picture.

Signed at the

Owned by the American Art Association.

Height, 24 inches; width, 19½ inches.

600. -  
*Craig & Graus*  
7  
*Philad*  
51—*Landscape*

VOLLON

(ANTOINE)

Here is the work of a giant revelling in his strength. The spacing is so generous, the color rich in quality, and the brush-work stimulating in its breadth and certainty. On the left of the scene the sky is blocked with a slaty mass of storm-laden cloud; elsewhere the blue appears, and, almost in the centre, a great bellying cloud gleams warm in the light. Against it the red and white of the cottages, the browns and greens of the vegetation, and the sandy road stand out coldly distinct. The picture must have been attacked in a burst of enthusiasm and then finished with all Vollon's faithful care for color, light, and texture.

Signed at the left.

Owned by Mr. Bonner.

Height, 25¼ inches; length, 36¼ inches.

570.-

## RAFFAËLLI

(J. F.)

52—*Nourries, Place de la Concorde*

Two nurses stand in front; one back to us, with long red ribbons hanging down over the pale blue cloak, the other facing her, in a cloak of dark slate color, with light blue ribbons, and holding in her arms a baby wrapped in a white shawl. Behind them stretch the trees of the avenue, bare of leaf; and over the wide gravel path and along the road that borders the trees are sprinkled moving figures and carriages. A little back of the immediate front is a subsidiary group, consisting of a woman and two children with fawn-colored dresses; behind them being a canvas booth of white and crimson stripes. There is a breezy sky; distance and breadth are finely expressed, and, notwithstanding the dulness of color, the scene is agreeably animated.

Signed at the right.

Owned by the American Art Association.

Height, 31½ inches; length, 36½ inches.

1300.-

## POURBUS

(THE YOUNGER)

*E. Wright.*53—*Portrait of Jacques d'Aigremont (Governor of Antwerp, 1578)*

As in the companion portrait of d'Aigremont's wife, the painter has rendered the air of distinction as well as the vital characteristics of the sitter. There are a nobleness and authority about the canvas, in its arrangement of large masses of rich, luminous color, quite in keeping with the bearing of the subject. Over his black doublet, elaborately quilted, he wears a robe of the same color, its rolled collar and lining being of gray silk with a damask pattern in gold. A row of gold buttons runs from the right shoulder, and a chain of the same metal hangs below the crimped ruff, which frames in the strong, clear-toned face with its delicate Van-dyke beard. The vivacity of the brush-work is admirable, sensitive in parts, and broad in others, and the ensemble is a grand canvas in fine condition.

Owned by the American Art Association.

Height, 28 inches; width, 24 inches.

## POURBUS

(THE YOUNGER)

### 54—*Portrait of the Wife of Jacques d'Aigremont (Born Anne d'Ursel)*

This picture, like the companion one of the lady's husband, affords a splendid endorsement of this painter's reputation for giving to his portraits life, spirit, and strong resemblance. The last, one must take on trust; but of the two other qualities, the evidence is here. There is a living personality in the face, and hint of character in the tranquil, kindly expression and the latent mirth in the eyes and mouth so noticeably responsive to each other. The head is finely set against the high collar of lawn edged with point lace, behind which is a dull green background with a rose-colored curtain, bearing her coat-of-arms quartered with her husband's. Her costume is a black dress with pointed bodice and puffed and padded sleeves; adorned profusely with pearls and jewels. The canvas is rich in color and brilliantly decorative.

Owned by the American Art Association.

Height, 28 inches; width, 24 inches.

## WYANT

(A. H.)

### 55—*The Deserted House*

The eye travels across a stretch of grass-land, darkened and cheerless, towards a deserted house, obscurely visible against a sky rose-flushed on the horizon, and mounting up in clouds that are seamed with rifts, through which the waning light penetrates. The feeling of the picture is intense, almost to solemnity.

Signed at the right.

Owned by Mr. Bonner.

Height, 9 inches; length, 12 inches.



250. -

\_\_\_\_\_?

56—*Dutch Landscape**Pendleton*

A mellow sunlight fills the picture, flooding an open stretch of cultivated land and filtering through the foliage of sturdy oak trees that stand about a roadway in the foreground. A wagon-load of peasants is driving home; two woodsmen have paused in their work, and other figures are following the winding of the road, which passes behind the trees into the sunshine. Spaciousness and light are well depicted, the trees are drawn with much truth as well as conscientious detail, and the general feeling of the whole is tranquil and happy.

## NOTE

This canvas is signed "Hobbema." The owner wishes it stated that he does not consider the picture characteristic of the artist, and that he did not buy it under the impression that Hobbema painted it. However, it is a very interesting Dutch landscape, and there is no reason to doubt its age. Few modern painters could more effectively, yet without exaggeration, have rendered the effect of sunlight shining between widely spaced trees. Had truth to values been more considered, the foreground and the more distant parts would bear a better relation to one another. This picture is to be sold on its merits as a canvas, without regard as to who painted it.

Owned by Mr. Bonner.

Height, 34 inches; length, 43¾ inches.

950. -

## WYANT

(A. H.)

*J. H. Stone.*57—*The Last Glow*

There is a beautiful feeling in this picture. Wild flowers are sprinkled over the moist grass. In the hollow with shelving banks, what a sense of hush, of mystery, in the dark foliage of the trees that form a screen across the sky! The rosy yellow of the horizon fades into pearly gray, with purple vaporous clouds—a sky of idealized tenderness.

Signed at the right.

Owned by Mr. Bonner.

Height, 16 inches; length, 24 inches.

275.-

*Marcel Ruel*

JACQUE

(C. E.)

58—*The Pigsty*

Shall one more admire the vigorous truth to life in the presentment of these jostling pigs straining towards the trough, or the skill which has produced a harmony of color that glows like a topaz? The dominant note is golden brown, fused with rich dull greens, and relieved by a passage of cold blue. What an expression of effort is found in the bodies of these pigs! And how characteristically they are painted!

Signed at the left.

Owned by Mr. Bonner.

Height, 6 inches; length, 8 inches.

350.-

*W. J. Evans*

WYANT

(A. H.)

59—*Mystic Rays*

This is a very distinguished little canvas. Simple enough in matter—twilight settling down on meadowland, and a hut and trees nestling against a gray-white sky—it is painted with the vigor that expresses intensity of feeling. Particularly noticeable is the suggestion of suppressed light that fills the picture, haunting the browns and greens of the grass, and stealing all through the sky. It represents the poet-painter in a very earnest mood.

Signed at the right.

Owned by Mr. Bonner.

Height, 8¾ inches; length, 15¼ inches.

2800. —

*Monet at Rouen* MONET  
*1894* (CLAUDE)

60—*West Front of Rouen Cathedral in a  
Light Fog*

This is one of the famous series in which Monet studied the Cathedral at different times of day and in various conditions of light and atmosphere. On this occasion it loomed up from a light fog. Down near the base of the great façade the mist is blue, impenetrable; out of it gradually emerge tower, buttresses, pinnacles, dark arched windows, and gabled end—the stupendousness as well as the suggestion of its infinite detail—catching high up, in parts, the glow of sunshine. One has seen the Jungfrau rising out of a wave of cloud, the purity of the snowy peak aloof in a sky of turquoise and caressed with the mystery of light. That was nature idealizing herself. Here, it is one art illuminating for a sister art her mightiness, mystery, and spirituality. If you wish the facts, as such, you can buy a photograph. This is much more—the soul of the matter, and not without due suggestion of the material charm; only one is made to feel it rather than to see it. Nor is this all. Besides the poet's vision, there is the painter's profound knowledge of physical phenomena, and also the exquisite beauty of the canvas in a way merely pictorial.

Signed at the left, and dated '94.

Owned by the American Art Association.

Height, 39 inches; width, 26 inches.

3000.—

## MONET

(CLAUDE)

*Durand* 61—*West Front of Rouen Cathedral—Effect*  
*Ruel* *of Morning*

This is still another variation on the theme which Monet studied with so much devotion. Nearly all the morning haze has been drawn up into a clear, pale sky, only enough remaining to form a web through which the masses of the architecture loom with soft distinctness, and much of the detail is felt. Down near the ground the veil is denser, the hollows of the great arched entrance glowing faintly orange. Higher, the vast pile grows warm in the quickening light; parts, here and there, catching its direct glow, while the fretwork of masonry at the top shows cool and distinct against the delicate sky. The sentiment of this picture is akin to that of the others in the cathedral series, representing a poet-painter's conception of a masterpiece by artists in another craft. The majesty of bulk and proportion, the infinite variety of enrichment appeal to him, but not alone in their material manifestation. What he felt far more was the indwelling spirit of the whole, the inspired suggestion of each and every part, as every earnest visitor feels in his dumb way; and it is to this that Monet has given expression.

Signed at the left, and dated '94.

Owned by the American Art Association.

Height, 39½ inches; width, 25½ inches.

3100--

MONET

(CLAUDE)

*Milliken*62—*Rouen Cathedral. West Front and  
Tower of Albanc—Morning*

This is another of the series. The time is early morning on some day when there was no mist, but the clear light still tender, limpid, and caressing. The majesty of the west front is veiled in shadow, a penetrable blue, through which one feels rather than sees the noble mass and the rich imaginings of the artist's chisels. Out of the cool depths the mighty tower rises to greet the young light, which kisses its hoary face into a bloom of rose and yellow and violet. The play is cut short by the gold frame. After all, it is only a picture; but the inspiration of the poet's vision extends beyond—as far, in fact, as our imagination is able to receive it. The picture, like the rest of the series, is a modern artist's tribute to brethren of another craft long dead and forgotten. Their inspiration has descended upon him; he has caught it, and flings it upon canvas with a wealth of new interpretation.

Signed at the left, and dated '94.

Owned by the American Art Association.

Height, 42 inches; width, 28 inches.

3100

MONET

(CLAUDE)

*Durand-Ruel*63—*An Old Church at Vernon*

Only that it is not inverted, the scene for a moment seems a mirage. The church, trembling in the dreamy light; trees, just soft shadows; the terrace-like ground peering through the mist, and the water below a mere suggestion—all faintly loom up above clouds of vapor. But the vapor has too little luminosity for sky; it clings to moist, cool earth, moving heavily below, growing more and more volatile as it rises, and yields to the dispersing warmth. The picture represents the mystery of awakening warmth and light, a daily miracle unheeded by most of us, but here expressed with extraordinary subtlety and an intimacy with the marvel that has only increased the painter's reverence for it.

Signed at the left, and dated 1894.

Owned by the American Art Association.

Height, 26 inches; length, 36 inches.

## MONET

(CLAUDE)

2000. -

64—*Argenteuil*

*Rue*

Bulk and form and depth of color attract Monet when the mood is on him, as well as evanescent effects of light and air. It was evidently so when he painted this picture. The contrasting masses of white, compact masonry and dark, full tree forms interested him; notably the *pompon* shape of one tree with two attendant tufty bushes. But though realism attracts him, he is no mere literalist. He sets himself, while reproducing these contrasts, to further contrast them with their own differentiating values when reflected in water, and gains still another touch of contrast by means of a streaky sky of rose and creamy gray, and feathery, loose vegetation in the foreground. There is thus an interplay of motives, resulting in an *ensemble* a little fantastical, but as subtle in feeling as it is strong.

Signed at the left.

Owned by the American Art Association.

Height, 24 inches; length, 32 inches.

## MONET

(CLAUDE)

1050

65—*La Pluie*

Here is the delicate beauty of an April shower. The soft sunlight is not banished; only chastened by the moving, intermittent threads of rain. The words run to one's pen that it is light filtering through a gauze. But that will not do. Light and rain are interwoven as woof and warp, and the web is no mere surface, but penetrable, web behind web indefinitely. Through it the young vegetation takes on more purity of color, and the glare of white buildings and sandy road becomes softened. Smile and tears are intermingled, and the smile prevails.

Signed at the left.

Owned by the American Art Association.

Height, 24 inches; length, 29 inches.

300  
Maurand  
MONET

(CLAUDE)

66—*The Haystacks, Giverny*

This is a fine rendering of clear light and fresh air, obtained with little sacrifice of the solid characteristics of the scene. The latter is a variation upon one of the painter's favorite themes, his neighbor's haystacks, which he studied from his own garden. There is one near the front of the picture on the right, two others in receding planes; the field is yellow, freshened with tender green, as hay fields are after the crop is gathered. Beyond is a lattice-work of tall trees, with feathered stems and bunchy tops quivering in the air, and behind them a strip of golden corn and swelling woodlands, blue with atmosphere. Overhead white clouds dapple a clear gray sky, large and luminous. The stimulating freshness of the *ensemble* is enforced by the contrast of rose tones in the half-shadows of the haystacks; an artifice, beautiful in itself, which possibly strains a truth of detail, but secures the larger truth of the whole.

Signed at the right, and dated 1884.

Owned by the American Art Association.

Height, 26 inches; length, 32 inches.

200  
Maurand  
MONET

(CLAUDE)

67—*Meadows, Giverny*

Storm threatens. The sky is spread over with a compact mass of rain-swollen atmosphere, a lurid purple red, against which the ground and trees stand out sharp and vivid. The yellow haystacks are dulled to brown, but the grass and foliage quicken into shrill green and cold blue. The unity of effect is complete, its fidelity to nature extraordinary, and the force of the whole impression tremendous.

Signed at the right, and dated '91.

Owned by the American Art Association.

Height, 26 inches; length, 36 inches.

1000

## MONET

(CLAUDE)

*Durand*68—*Eglise de Varengeville, Dieppe*

Light, buoyant air, the grandeur of bulk and strength and color; what invigoration this canvas gives! The sky is a blue, rinsed clear of haze, and floating on it are shreds of faint cloud propelled by the free passage of air. The light plays softly over the front of the church, and in and out between the cluster of gables nestling beneath the low-pitched spire. It is old with pointing the haven to home-coming ships, and gray, even fragile, by contrast with the great stretch of the cliff and the ruddiness of its eternal youth. There is a dip of shadow to the left, and one or two projections catch the full sunshine; for the rest, the sheer wall of rock is bathed in warm lesser light, which ripens its variety of tint. At its foot slumbers a deep blue shade, parting it from the warm sand. In breadth and force, no less than in its discriminating values, this picture is superb.

Signed at the left.

Owned by the American Art Association.

Height, 24 inches; length, 29 inches.

1025

## MONET

(CLAUDE)

*Durand*69—*Serie les Peupliers temps Couvert*

What an arresting picture! Its decorative beauty affects one first; that fine swirl of movement in the foliage, the elegant repetition of the slim tufted stems, the fresh, pure color, and the delicious equipoise of full and empty spaces. But it is far more than simply ornamental. The knowledge displayed in adjusting the diminishing values of the receding trees is profound, and the picture sets one's imagination moving from a pensive mood to one of elevation. How far is the imagination stimulated by the break in the coil of foliage on the left of the picture? Depend upon it, very much. You may call it merely an artistic trick, but really it is one of those appeals from sense to imagination by which the great artist creates.

Signed at the right, and dated 1891.

Owned by the American Art Association.

Height, 36 inches; width, 29 inches.



1200.-

CAZIN

(J. C.)

*George Crocker*

70—*The Home of the Artist*

When an artist paints his own home one may expect a sympathetic picture ; also, perhaps, a very characteristic one. At any rate, there is no evasion here of the simple facts : the long, low white cottage ; outhouse, partly tumbled down ; another cottage ; the steep, bumpy ground, with white flowering blossoms, and patches of red soil showing between the tussocks of grass, and the remnants of a fence. Cazin is so far a realist that though he may add poetry it is not at the expense of truth. And there is a poetry in this picture. That glimpse of sea on the left, cleverly suggested to be far below, hints at the health and freshness on this bluff of coast. The sky is large and luminous, free of clouds, and the warmth of its rosy gray penetrates the scene. There is a quiet and happy strength in the picture ; spontaneous feeling in the broad and vigorous brush-work ; a color scheme more generous than usual. Heart and brain and hand have co-operated unreservedly.

Signed at the right.

Owned by the American Art Association.

Height, 32 inches ; length, 40 inches.

1300.-

COROT

(J. B. C.)

*Emight*

71—*The Sylvan Dell*

A pathway between grassy banks, disappearing through trees, with a peep beyond of pale blue sky that deepens overhead and is shredded into clouds ; a peasant woman is stooping to pick a flower, and farther back are two other figures and a goat. The light is cool and clear, and there is a freshness in the gray-green foliage yellowing here and there. The tender foliage swaying in the breeze completes this poem of landscape painting.

Signed at the left.

Owned by Mr. Bonner.

Height, 13 inches ; length, 16 inches.

## DAUBIGNY

(C. F.)

5700

George  
Crocker

### 72—*Evening on the Seine*

One looks across a stretch of silvery water, shallow at the edge. Boats are moored along the opposite bank, which mounts steeply on the right to a group of stone cottages with red tiled roofs, sheltered by a bunch of trees, alongside which two solitary ones stand like sentinels, dark against a sky flecked with rose on the horizon, passing to dove hues that merge into white above the village. It is a point of land shelving to the river, which winds to the left, and is lost to view in the distant haze. This picture is invested with a deep feeling of tranquillity, and at the same time it is a powerful performance and is masterly in certainty of touch.

Signed at the right, and dated 1874.

Owned by Mr. Bonner.

Height, 13 inches ; length, 26 inches.

## TROYON

(CONSTANT)

8100

Norman

### 73—*Landscape and Cattle*

A most admirable example of Troyon's tonal power and minute knowledge of nature. There is a storm in the distance ; the scudding of clouds lets the sun shine through in fitful gleams. A shudder of air is coming up from the distance ; a horse nervously sniffs at it ; two of the cows instinctively turn their backs to it ; a third, sheltered by its companion, is lying down ; while another is still feeding in a hollow, for the meadow is a series of knolls and dips. The focal point of light in this picture is the white and red cow in the centre, to which all the other lights of the picture are rhythmically graduated in a most skilful arrangement. In this picture we find Troyon's greatest charms—beauty of landscape, the portrayal of animal life, and the happy blending of both in a manner which has given him the highest rank in pictorial landscape. All that may be said in praise of Troyon's landscapes is revealed in this canvas, crowned with a most masterly sky.

Signed at the left, and dated 1857.

Owned by Mr. Bonner.

Height, 19½ inches ; length, 27¼ inches.

1600

Geo. A. Heam

INNESS

(GEORGE)

74—*Spring Blossoms, Montclair, New Jersey*

Unity of feeling and harmony of tone, the more subtle because of the scale of color, are the characteristics of this picture. The subject is an orchard in blossom under the paling light of afternoon. The pale blue of the sky, gathering mist on the horizon, and the gray-green grass fill the larger spaces of the picture. Near the front a mass of blossom gleams yellow in the sunlight ; far back in the sky the moon is transparently white. These are, respectively, the focus and vanishing points in the color scheme. There is a bunch of pale yellow blossoms, another of pink ; and the same are echoed in the fleecy clouds. A row of slender trees, just budding, helps the exceeding tenderness of the scene, which is strengthened by the solid mass of the house, by the smooth carpet of green, and particularly by the figure in the foreground. The *ensemble* is skilful in treatment and inexpressively sweet in feeling.

Signed at the left centre, and dated 1889.

Owned by Mr. Bonner.

Height, 30 inches ; length, 45 inches.

2400.

Schaus

## RUYSDAEL

(JACOB)

### 75—*The Squall*

*From the private collection of the late William Schaus.*

What a grand intensity throughout this picture ! In the luminosity of the sky, suppressed yet felt ; in the color tones for all their sullenness, and in the force of wind and water. Out of a dark bank of clouds, low down in the sky, which shows blue and lighter through gaps in the scudding clouds, a smart breeze is racing behind the incoming tide. The gray, curdled water, almost black in the hollows of the waves, breaks back from a little wooden jetty in shreds of white spray. In the gloomy offing looms a ship at anchor, the red bar of her Dutch ensign lending the one warm note to the picture. Smacks at various distances are heeling over in the wind ; a few figures are gathered on the jetty, and behind it appear the masts and sails of a vessel. Grandeur even than the fidelity and vigor with which the physical phenomena are rendered, is the unexpressed force of power, which one is made to feel. It is a noble picture.

Signed at the right.

Owned by the American Art Association.

Height, 33 inches ; length, 29½ inches.

2800.-

U. Laffan

LAWRENCE

(SIR THOMAS)

76—*Portrait of the Countess of Wilton*

There is an air of authority and conscious worth in the pose of this seated lady, quite in keeping with her ample proportions and the simple richness of her costume. She wears a black velvet dress of Empire design; the shoulders covered with white lace and her head with a close-fitting cap of the same material. The sleeves are short, terminating in black lace, looped up with a jewel; a fawn-colored glove reaches nearly to her right elbow, which rests on the arm of a red-upholstered chair, and her left hand raises lightly the gray boa which hangs from her shoulders. At the back is a ground of brownish green and a dark red curtain. The various textures are well rendered; the face is firmly modelled, with much suggestion of character, and the flesh hues, notwithstanding a blackness in the shadows, are fresh and clear and brushed in vigorously.

Owned by the American Art Association.

Height, 44½ inches; width, 34½ inches.

16900

Knoedler

DIAZ

(N. V.)

77—*La Mare aux Grenouilles*

This splendid example of Diaz in his grand mood will be remembered as belonging to the late Charles A. Dana, ranking with those other masterpieces in his collection: "Danse des Amours" and "Paturage des Dindes." The pool, which gives its name to the picture, reflects in fainter hues the brilliant blue of the sky and the warm white of the flocking clouds. Below them the horizon is a dark slate, ripped by a glare of white, against which the distant stretch of land shows a cold purple. In this part there is threat of storm; but, higher up, the sky is luminous with light, which flows through the oak glade in amber waves, lapping the sward and fern and masses of foliage, stealing in and out between the trees, breaking upon stems and branches in flecks of brilliance, and bathing the shadowed parts with warmth. The wild luxuriance of growth is depicted with a master hand; the tangle of the forest is suggested, yet each of the foremost trees has its own individuality. The strength and lavishness of the artist's imagination; his color power, all the more wonderful here for its magnificent control; his mingling of breadth and style and profound acquaintance with nature, are all revealed in this superb canvas.

Signed at the right, and dated 1876.

Owned by the American Art Association.

Height,  $31\frac{1}{2}$  inches; length,  $41\frac{1}{2}$  inches.

1100. -

*H. Laffan*

RAEBURN

(SIR HENRY)

78—*Portrait of Mrs. Carlisle*

This is a particularly fine example of the Edinburgh master. The gentle breeding, quiet force of character, and religious habit of life are expressed with remarkable suggestiveness. The lady is seated sideways on an oak chair with red leather back. She leans back slightly, with the head brought forward in a very gracious pose, her hands laid quietly one over the other upon her lap. She wears a black velvet robe, which clings to her form and is cut square upon the shoulders and straight across the bosom, the edges being softened with a filling of lawn. From her neck hangs a slender gold chain terminating in a cross. The dark hair is gathered into a knot at the back and bound by a snood of delicate lace, which is fastened at the throat by a little coral clasp. All these details are admirably painted, and the flesh tints are pure. In her features the lady is scarcely beautiful; but the eloquent poise of the head and its dainty snood, the graceful sweeping line of the arms and figure, the sweet benignity of character which all these indicate, as well as the sincere affection with which the painter has handled his subject, make it a beautiful canvas.

Owned by the American Art Association.

Height, 36 inches; width, 28 inches.

600. -

RAEBURN

(SIR HENRY)

W. Paterson

79—*Portrait of Mr. Carlisle*

This is the simple, straightforward presentment of a country gentleman. The ruddy face bespeaks an open-air life; the firm frame, so well expressed beneath the double-breasted coat, and the quiet, easy posture, suggesting a healthy, well-balanced nature. All this is admirably expressed in the strong drawing and spontaneous freedom of the brush-work. The gentleman is seated sideways, turning round almost full face. He wears a blue coat with brass buttons, white collar, and stock tied in a bow; a peep of gray waistcoat shows below the coat, and a scarlet fob hangs from the pocket of his drab breeches. The black hair is brushed forward to the forehead in the manner of the period.

Owned by the American Art Association.

Height, 36 inches; width, 28 inches.

1550

COELLO

(ALONSO SANCHEZ)

W. Stanley

80—*Portrait of the Wife of Admiral De Cordes.*

The textures of this sumptuous costume are excellently rendered. It represents the mode at the end of the sixteenth century, with its extravagantly ballooned skirt, stiff bodice, and padded sleeves, slashed and puffed. The exquisite material of the skirt is gray and gold silk damask, with insertions of rose satin, while the bodice and under-skirt are made of silk, woven in stripes of rose, gray, and gold. The cuffs are of quilted lawn, with lace edgings, the same being used smooth in the collar and ruff. The face is modelled with gray shadows over white flesh, heightened on the cheeks and lips with carmine, and the light brown hair, crinkled softly round the forehead, is clasped by a gold and scarlet band, decorated with a bunch of roses and green leaves.

Owned by the American Art Association.

Height, 38 inches; width, 28 inches.



3000--

## MIGNARD

(PIERRE)

### 81—*Catherine of Portugal*

Daughter of King John IV. of Portugal, surnamed The Fortunate, and of Françoise de Guzman, Catherine was born in 1638. At twenty-three she was a princess of rare accomplishments, amiable disposition, and one of the richest matches in Europe. It is to be feared that it was the last consideration which appealed to Charles II. of England, who sought and obtained her hand, for it is matter of history that her attractions were unable to retain his volatile heart. After her husband's death she continued to reside in England until 1693, when she returned to Portugal to be near her brother, Peter II., and to assist him with her counsels. She died in 1705.

In this portrait, the lady is represented standing by a small table, on which she rests a hand with a rose between the fingers. Her dress is of rose-colored silk, with a broad panel of lace extending down the front, a pointed bodice cut straight across the bosom, and a muslin guimpe gathered by a thread, which leaves the neck free. Elaborate ornaments of jet and pearl enrich the costume, encircle her wrists, and gleam amid her glossy black ringlets. The face looks out from the dark background with a very quiet and gracious expression, and notwithstanding the profusion of detail the portrait is simple and unaffected.

Owned by the American Art Association.

Height, 53 inches; width, 38 inches.

3750.-

N. Hanley

LAWRENCE

(SIR THOMAS)

82—*Charity (The Misses Newdigate of Surrey)*

In response to the taste of his times, the painter has mingled a sentimental episode with the portrait of these young girls. They are standing, each with an arm round the other's figure, their simple white frocks showing softly against a warm brown wall. A spray of roses appears around the angle of the masonry, and beyond are a pasture and deep blue sky. A little boy in a ragged red coat, barefooted, looks up to the ladies with an expression of mute entreaty ; and while one of them with a gesture invites her sister's sympathy, the latter extends a coin. The composition and lighting are so arranged as to make the two girls the absorbing interest of the picture ; the added episode being skilfully used to lend a little more movement to their figures, and, doubtless, a greater suggestion of their lovable dispositions. The little affectedness of pose is quite characteristic of the studied manners of the period, and the freshness and purity of gentle life in the country has been most charmingly expressed. The picture was shown at the Exhibition of Fair Women held in London in 1894.

Owned by the American Art Association.

Height, 83 inches ; width, 57 inches.

AMERICAN ART ASSOCIATION,

MANAGERS.

THOS. E. KIRBY,

AUCTIONEER.

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